I Just Called To Say I Love You

and other soft rock hits

A-B-C MUSIC FOR BEGINNERS

YOU GOT IT ALL
THE JETS

SO FAR AWAY
DIRE STRAITS

CHERISH
KOOL & THE GANG

SWEET LOVE
ANITA BAKER

THREE TIMES A LADY
COMMODORES

COLOUR MY WORLD
CHICAGO

ALMOST PARADISE (Love theme from "Footloose")
MIKE RENO & ANN WILSON

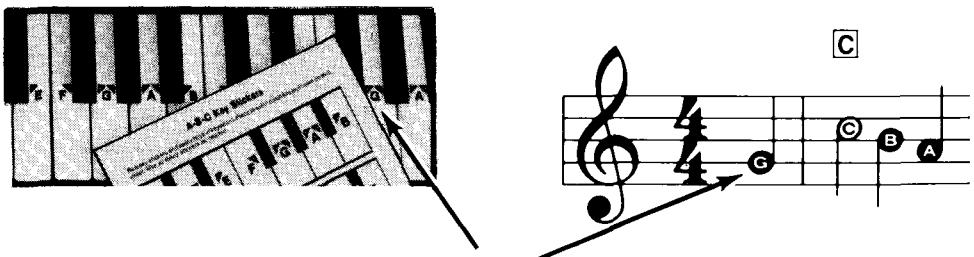
FOR ONCE IN MY LIFE
STEVIE WONDER

FEELINGS
MORRIS ALBERT

and more

EASY TO PLAY MUSIC THAT ANYONE CAN PLAY

With A-B-C Letter Music™ the A-B-C's name the keys!



When you match the letters on the keys to the letters in the notes

You'll be playing your favorite songs RIGHT AWAY, even if you've never read music before!

Select from these Great titles!

301. SUPERSTAR HITS • Born In The U.S.A. (Bruce Springsteen) • Heaven (Bryan Adams) • Shout (Tears For Fears) & more

302. MUSIC VIDEO HITS • Cherish • Never Surrender • Glory Days • You're the Inspiration • Desert Moon & more

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309. BEST OF STEVIE WONDER • I Just Called To Say I Love You • Part-Time Lover • Overjoyed • You Are The Sunshine Of My Life & more

310. TODAY'S MOST PERFORMED SONGS • What's Love Got To Do With It • Caribbean Queen • Against All Odds (Take A Look At Me Now) & more

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329. ROCK CLASSICS • I'm Walkin' • Ain't That A Shame • Splish Splash • Johnny Angel • Windmills of Your Mind • The Big Beat • Stagger Lee & more

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I Just Called
To Say I Love You
and other soft rock hits

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MO396MPA

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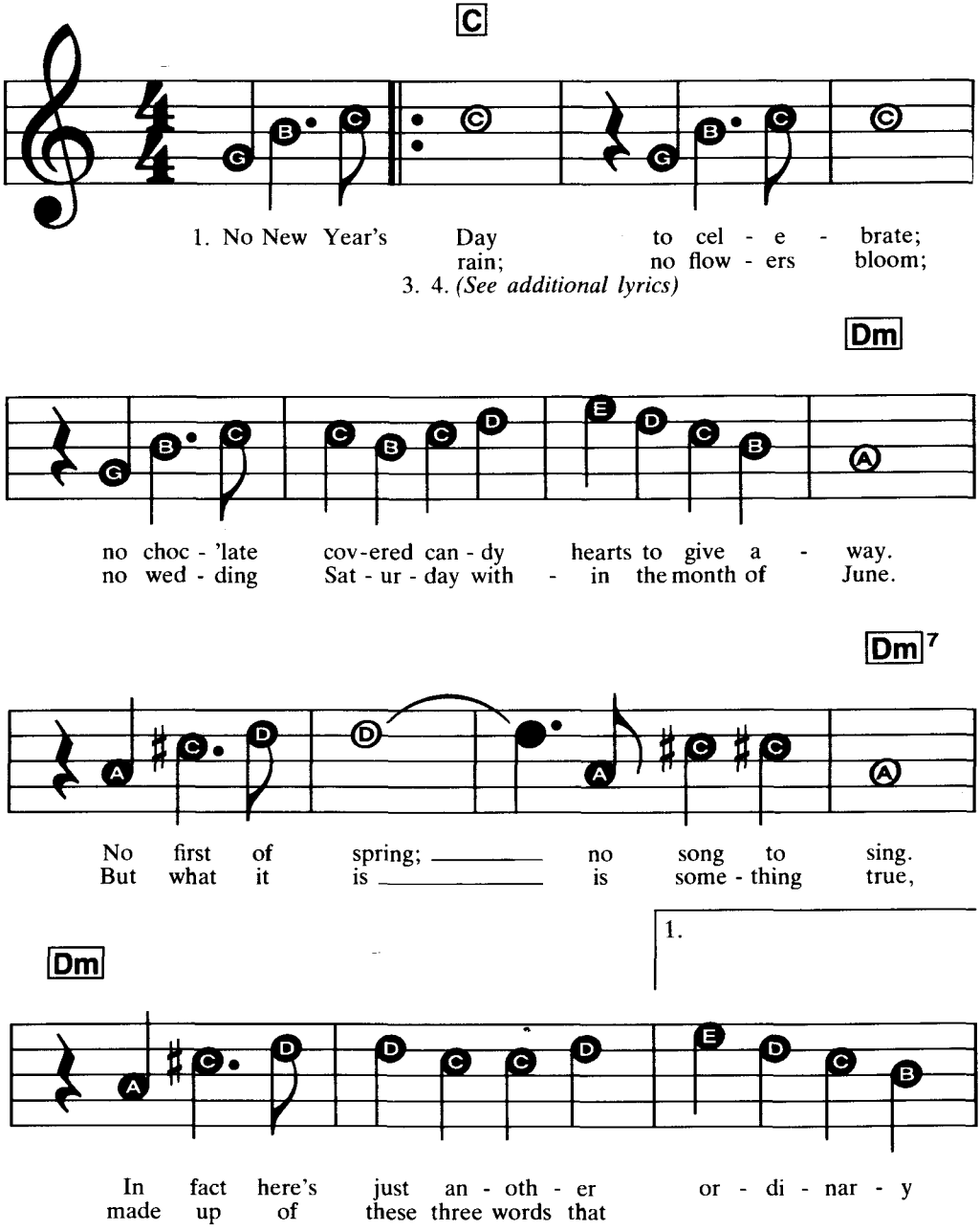
I JUST CALLED TO SAY I LOVE YOU

FLUTE
FULL 'N' MELLOW
Medium ROCK

Words and Music by
STEVIE WONDER


C
1. No New Year's Day to cel - e - brate;
rain; no flow - ers bloom;
3. 4. (See additional lyrics)
Dm
no choc - 'late cov-ered can - dy hearts to give a - way.
no wed - ding Sat - ur - day with - in the month of June.
Dm7
No first of spring; no song to sing.
But what it is is some - thing true,
1.
Dm
In fact here's just an - oth - er or - di - nar - y
made up of these three words that

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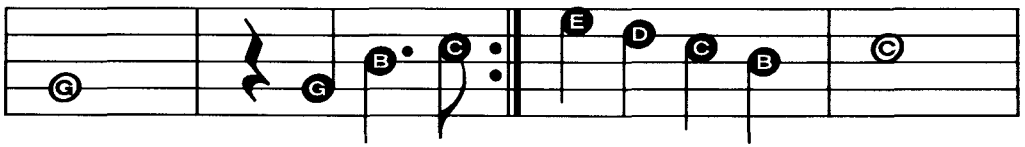
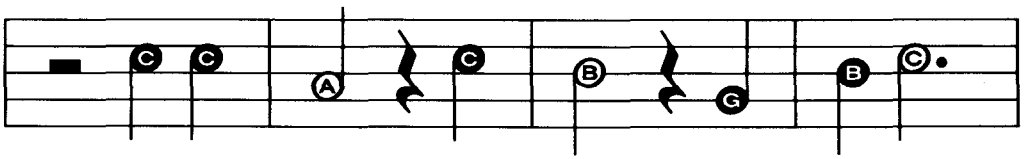
C 2. C



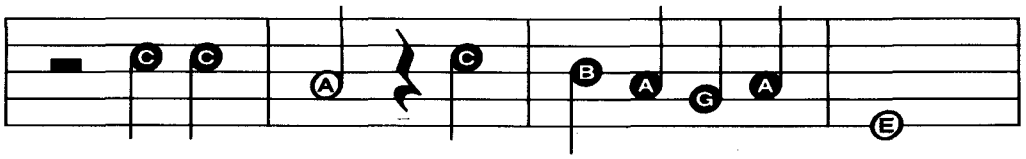
day. 2. No A - pril I must say to you.

N.C. Dm7 G C



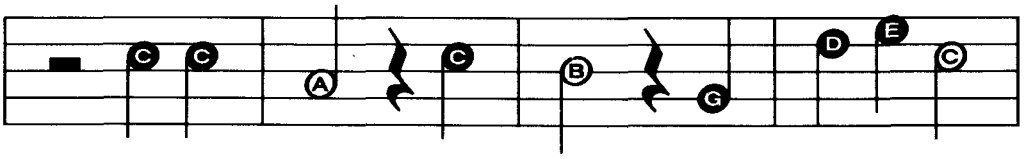
I just called to say I love you.

Dm7 G Am



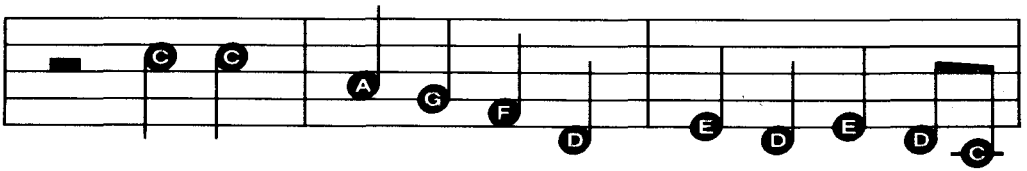
I just called to say how much I care.

Dm7 G Am7

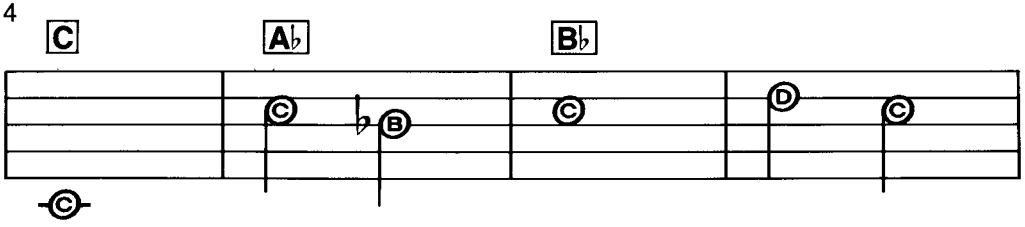


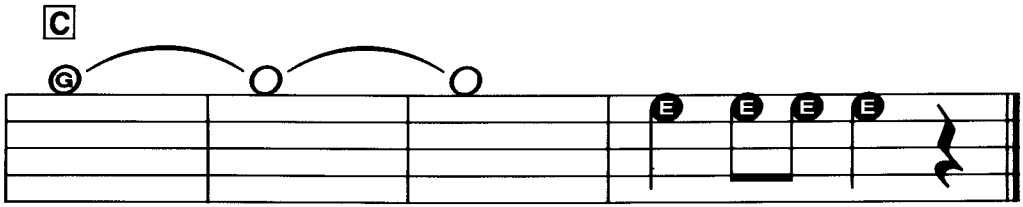
I just called to say I love ___ you.

Dm7 G7



And I mean it from the bot - tom. of my ___





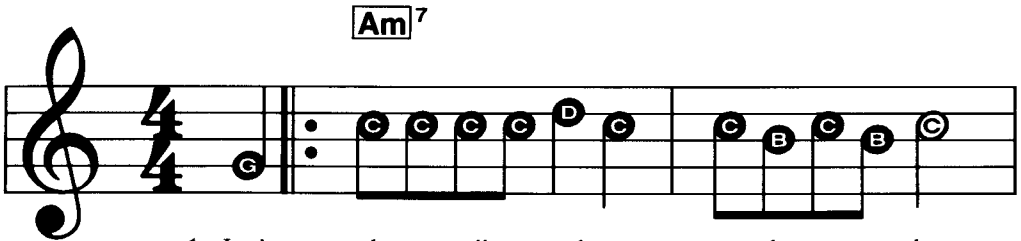
Verse 3:
No summer's high; no warm July;
No harvest moon to light one tender August night.
No autumn breeze; no falling leaves;
Not even time for birds to fly to southern skies.

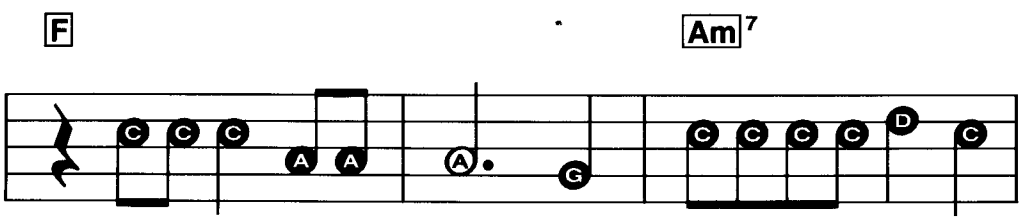
Verse 4:
No Libra sun; no Halloween;
No giving thanks to all the Christmas joy you bring.
But what it is, though old so new
To fill your heart like no three words could ever do.

CHERISH

CLARINET
SOFT SOLO
Slow ROCK

Words and Music by
RONALD BELL, JAMES TAYLOR
and KOOL & THE GANG





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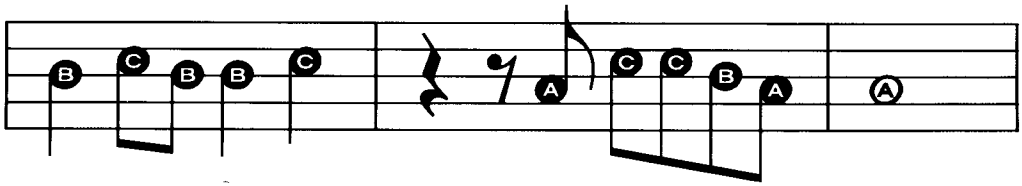
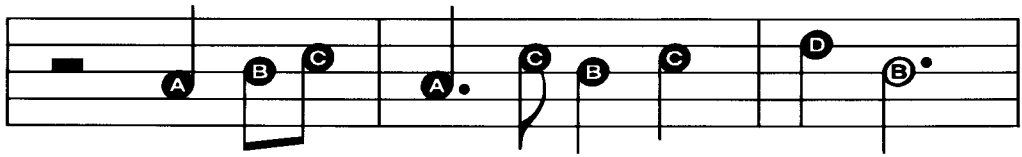
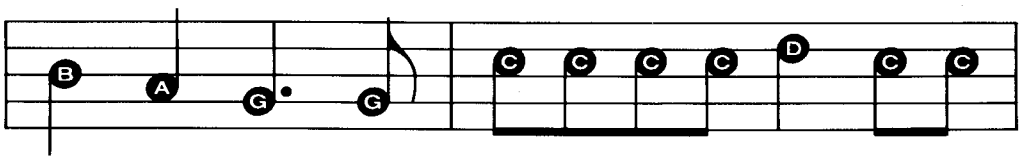

we have been giv - en, for time is pass - in' by.

Dm7 Em7



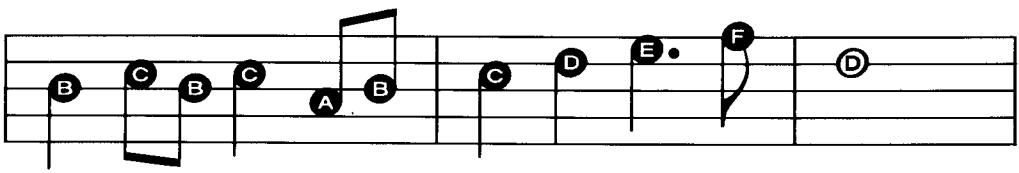
I of - ten pray be - fore I lay down

F

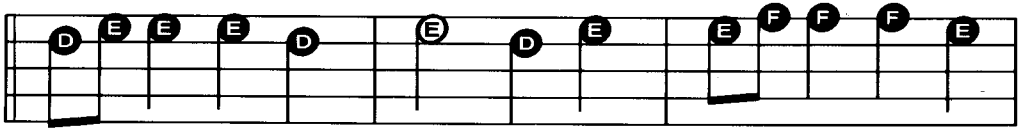


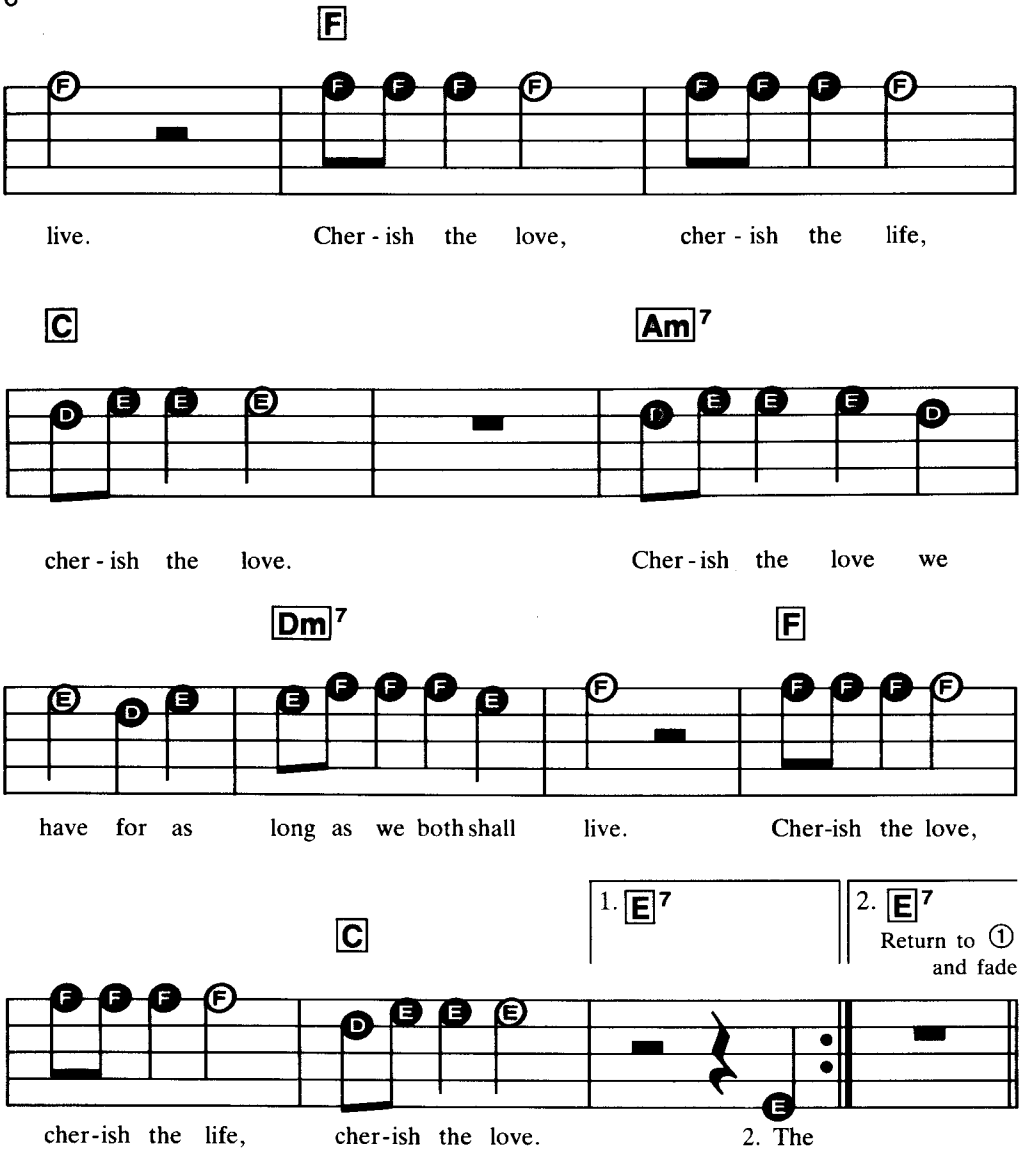
by your side. If you re - ceive your call - ing be -

Dm7



fore I a - wake, could I make it through the night?

①Am7 Dm7

Cher-ish the love we have. We should cher-ish the life we

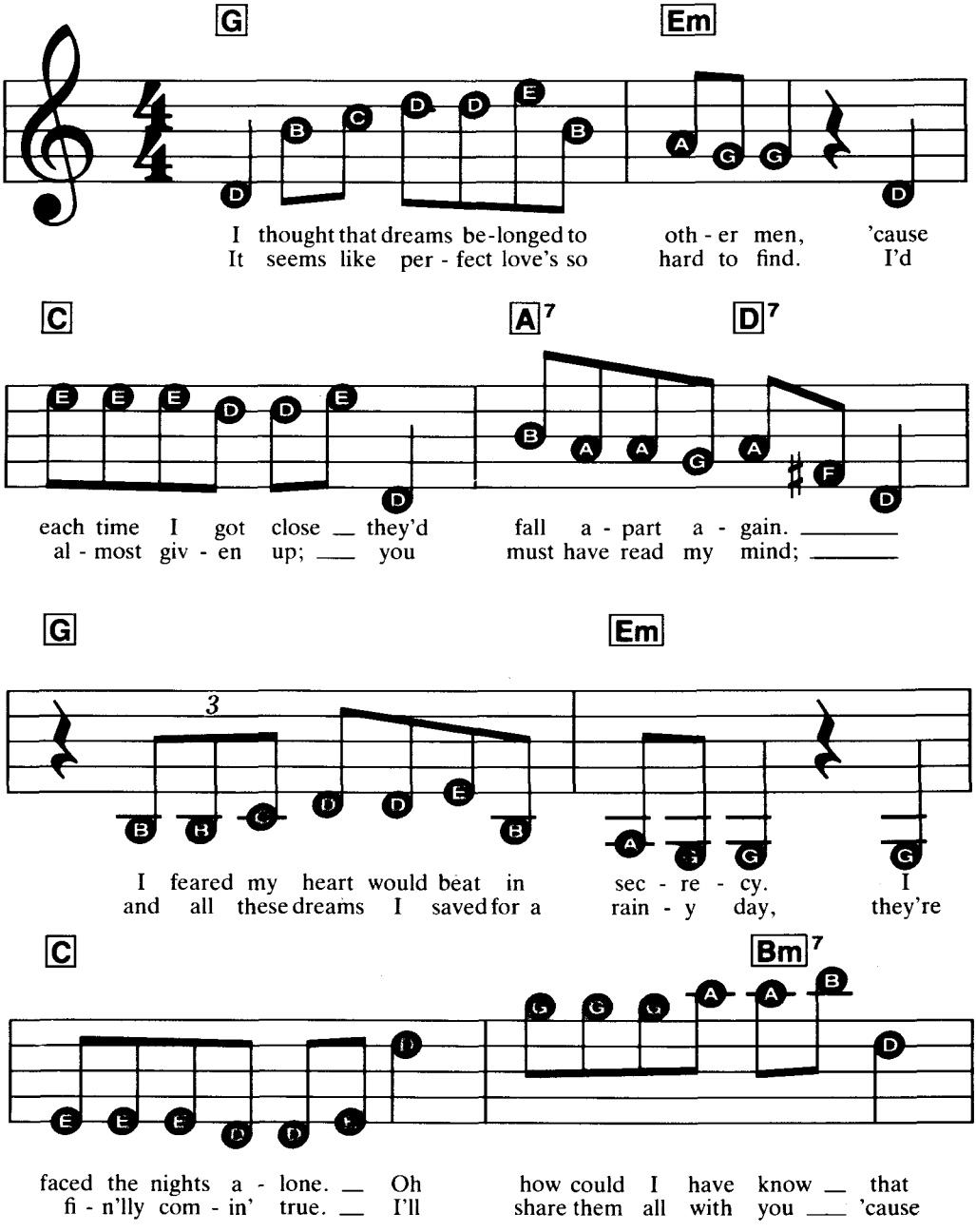

F
live. Cher - ish the love, cher - ish the life,
C
Am7
cher - ish the love. Cher - ish the love we
Dm7
F
have for as long as we both shall live. Cher-ish the love,
1. E7
2. E7
Return to ①
and fade
C
cher-ish the life, cher-ish the love. 2. The

2. The world is always changing; nothing stays the same.
But love will stand the test of time.
The next life that we live in, remains to be seen.
And will you be by my side?
I often pray before I lay down by your side.
If you receive your calling before I awake,
Could I make it through the night?

ALMOST PARADISE . . .
LOVE THEME FROM "FOOTLOOSE"

SAXOPHONE
FULL 'N' MELLOW
Slow ROCK

Music by ERIC CARMEN
Words by DEAN PITCHFORD


G
Em
I thought that dreams be-longed to oth - er men, 'cause
It seems like per - fect love's so hard to find. I'd
C
A7
D7
each time I got close __ they'd fall a - part a - gain. _____
al - most giv - en up; ___ you must have read my mind; _____
G
Em
3
I feared my heart would beat in sec - re - cy. I
and all these dreams I saved for a rain - y day, they're
C
Bm7
faced the nights a - lone. __ Oh how could I have know __ that
fi - n'lly com - in' true. __ I'll share them all with you ___ 'cause

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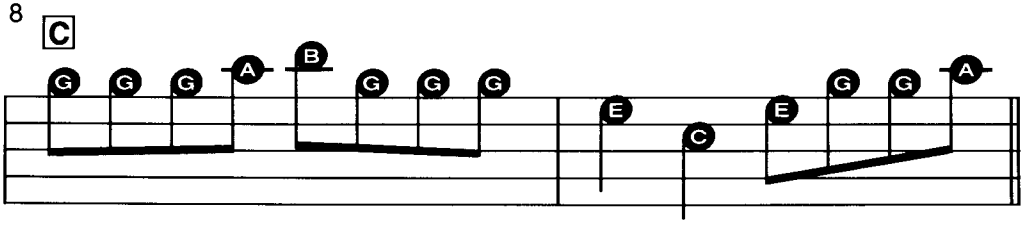
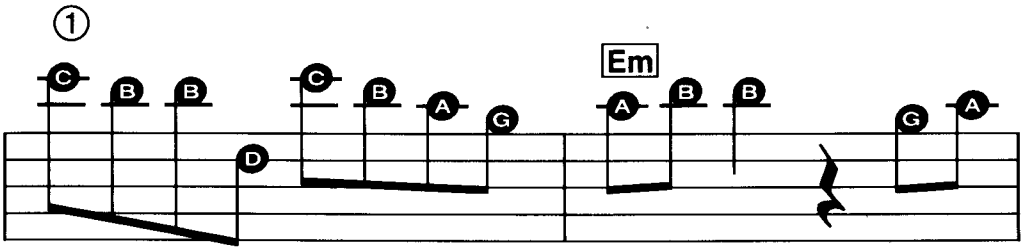
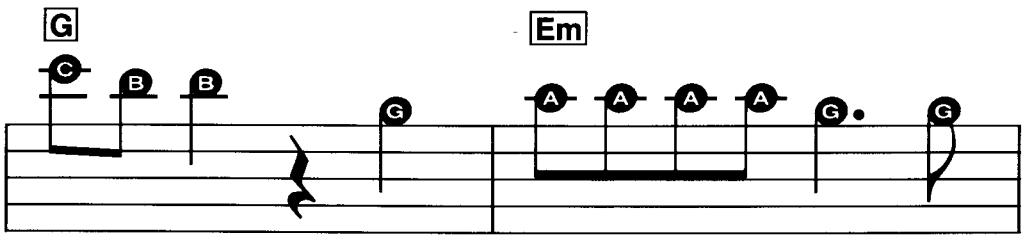


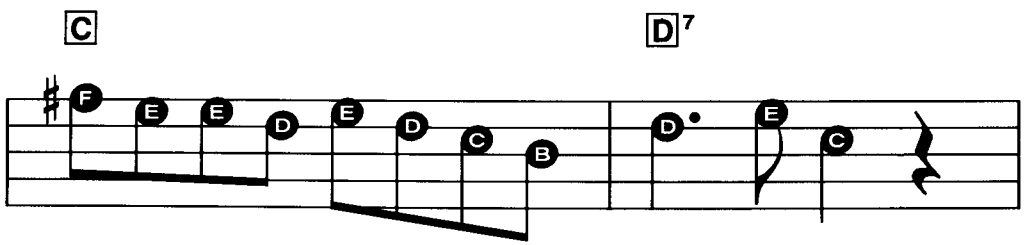
all my life I on - ly need - ed you? Whoa oh ____ al - most
now we hold the fu - ture in our hands.



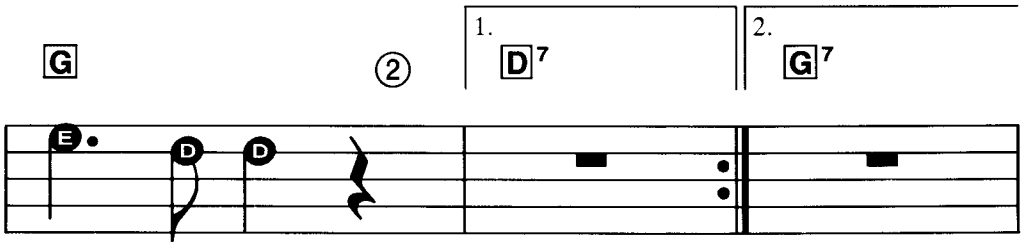
par - a - dise, we're knock - ing on ____ heav - en's door. Al - most



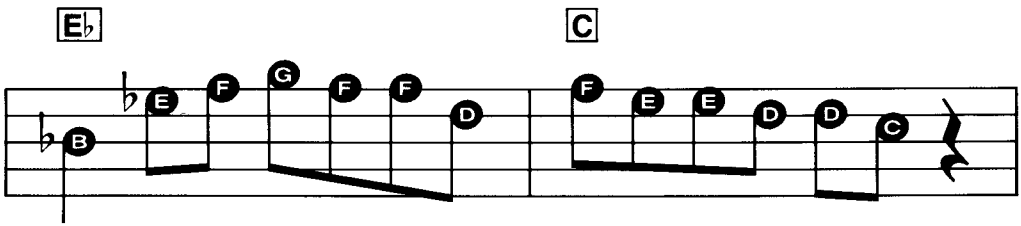
par - a - dise; how could we ask for more? I



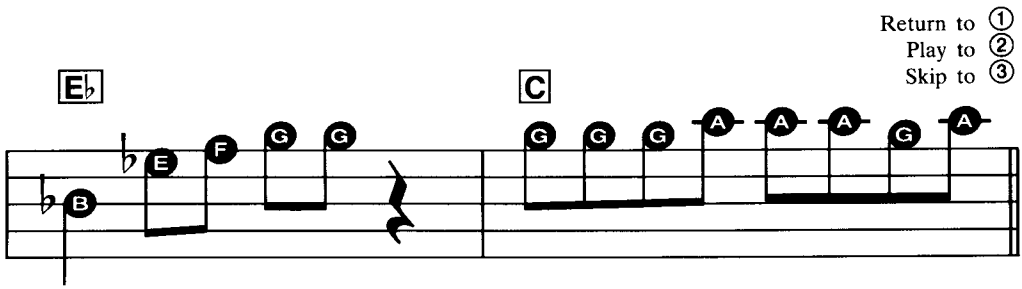
swear that I can see for - ev - er in your eyes



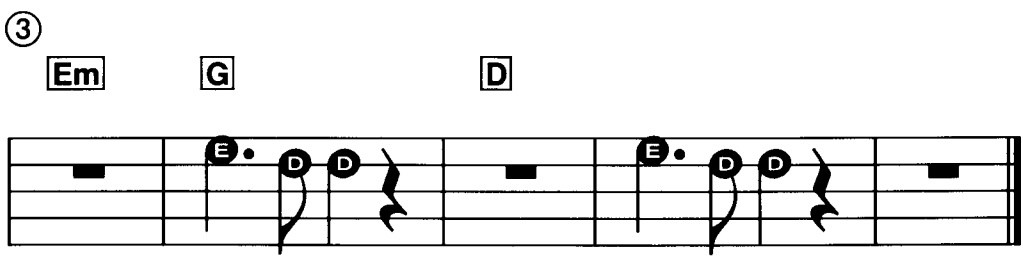
par - a - dise.



And in your arms sal - va - tion's not so far a - way. —



It's get - ting clos - er, clos - er ev - 'ry day. It's al - most



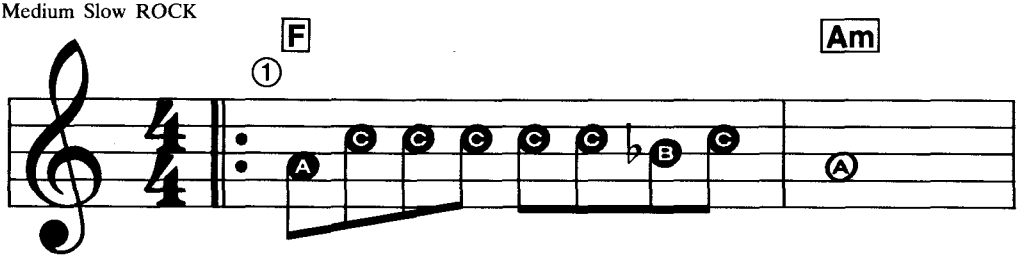
par - a - dise, par - a - dise.

Recorded by CARPENTERS

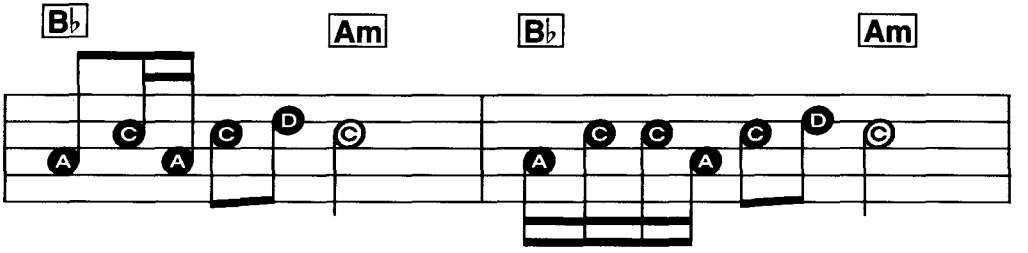
RAINY DAYS AND MONDAYS

PIANO
FULL 'N' MELLOW
Medium Slow ROCK

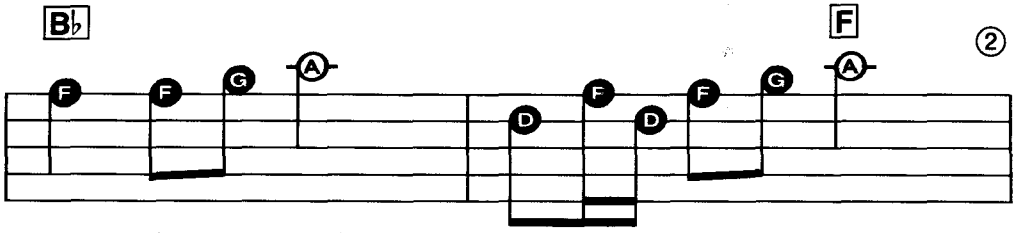
Music by ROGER NICHOLS
Lyric by PAUL WILLIAMS



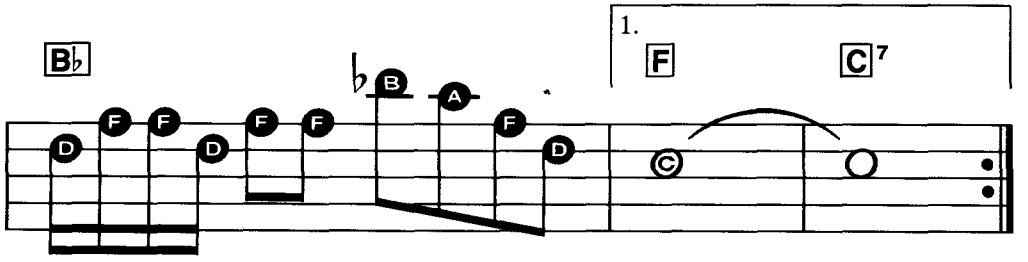
Talk - in' to my - self and feel - in' old,
What I've got they used to call the blues,
What I feel has come and gone be - fore,



Some-times I'd like to quit, noth - in' ev - er seems to fit.
Noth - ing is real - ly wrong, feel - ing like I don't be - long.
No need to talk it out, we know what it's all a - bout.



Hang - in' a - round, noth - in' to do but frown;
Walk - in' a - round, some kind of lone - ly clown;
Hang - in' a - round, noth - in' to do but frown;



Rain - y days and Mon-days al - ways get me down. _____

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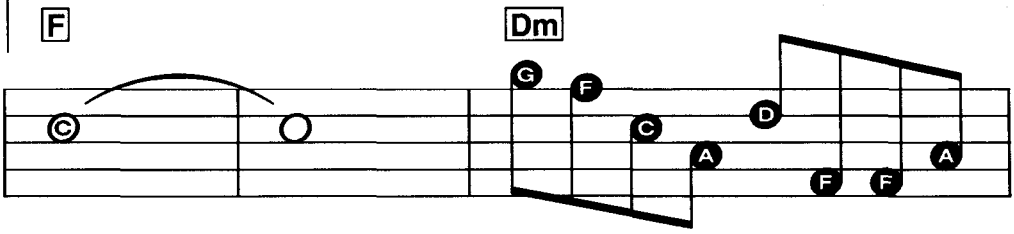
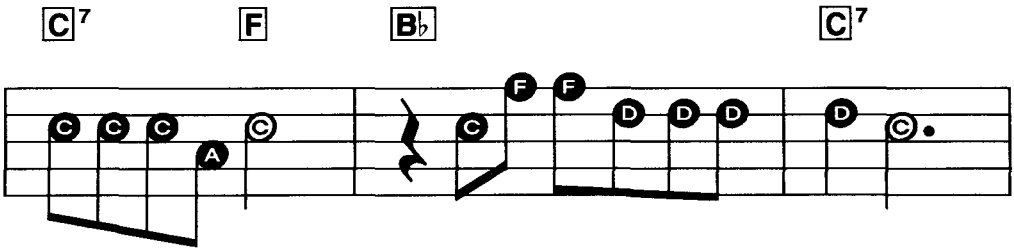
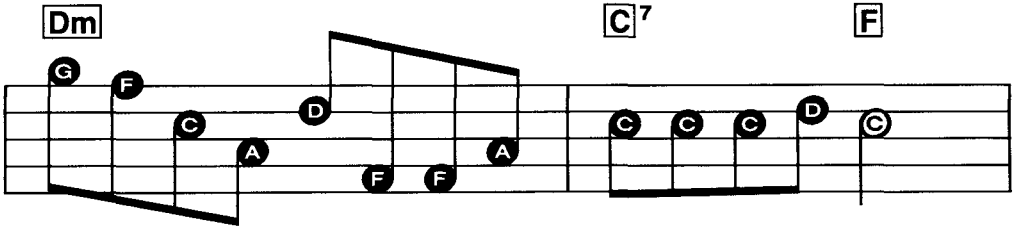


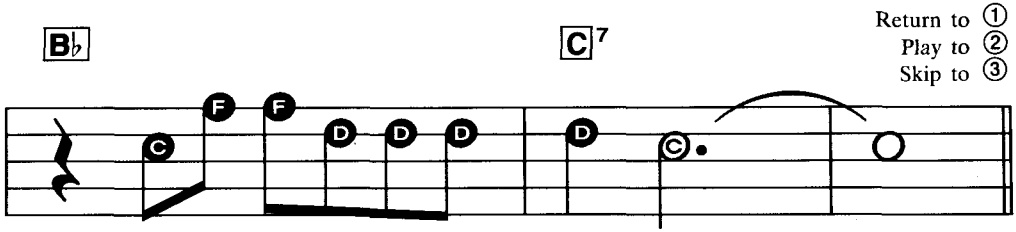
down. _____ Fun - ny but it seems I al - ways



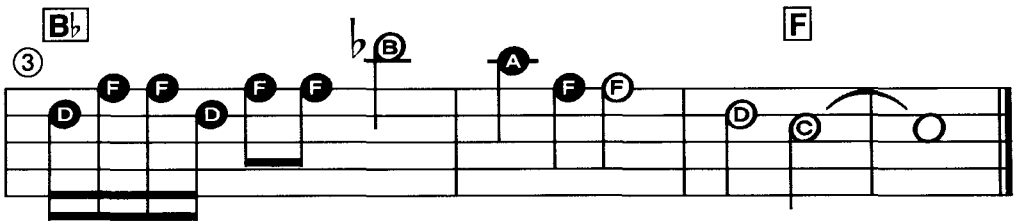
wind up here with you, Nice to know some-bod - y loves me.



Fun - ny but it seems that it's the on - ly thing to do.



Run and find the one who loves me. _____



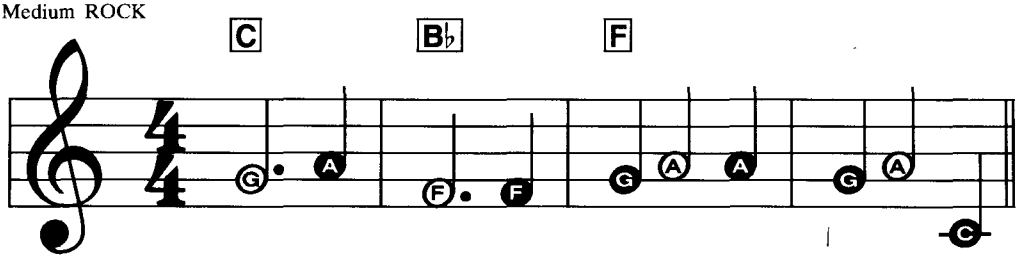
Rain - y days and Mon-days al - ways _ get me down. _____

Recorded by DIRE STRAITS

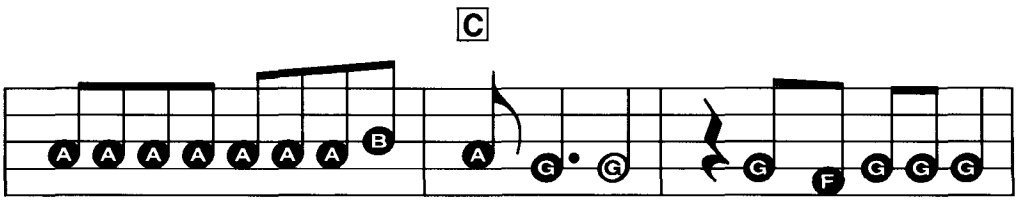
SO FAR AWAY

ORGAN or JAZZ ORGAN
FULL 'N' MELLOW
Medium ROCK

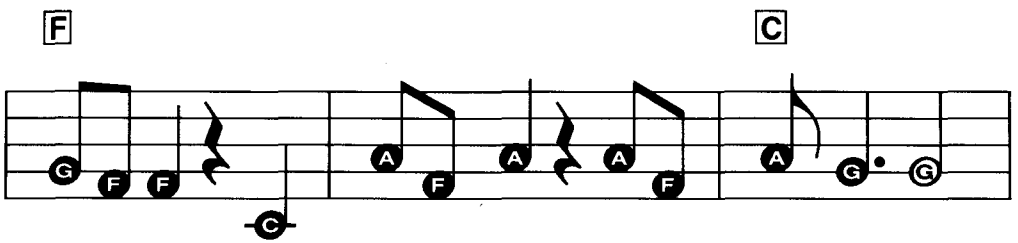
Lyrics and Music by
MARK KNOPFLER



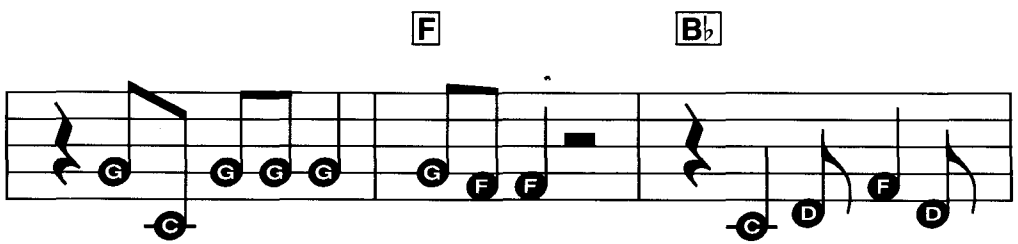
2. I'm



1. Here I am a - gain in this mean old town, and you're so far a -
tired of being in love and be - ing all a - lone, when you're so far a -
3. *(See additional lyrics)*



way from me. And where are you when the sun goes down,
way from me. I'm tired of making out on the tel - e - phone,



you're so far a - way from me.
and you're so far a - way from me.
You're so far a -

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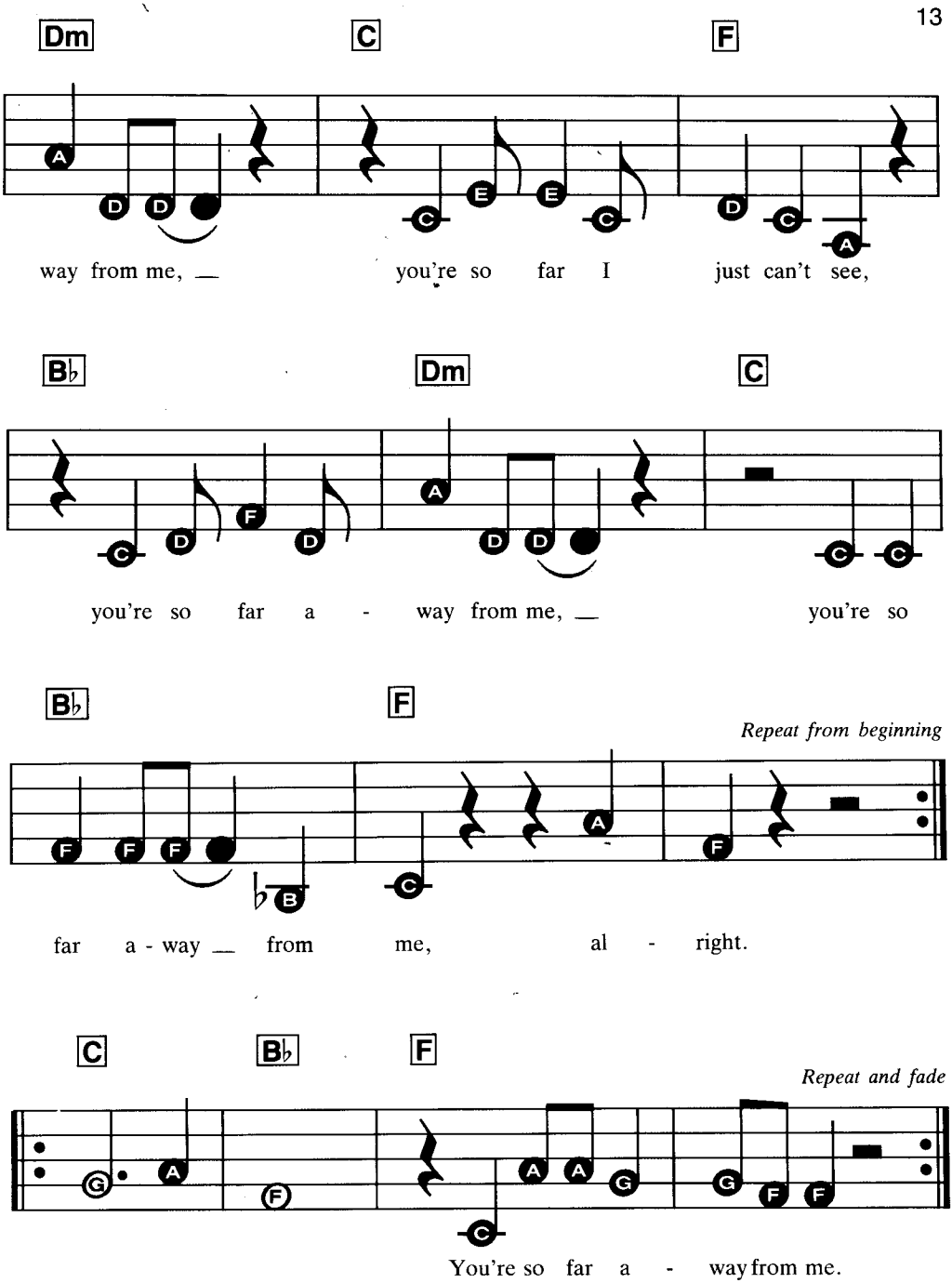
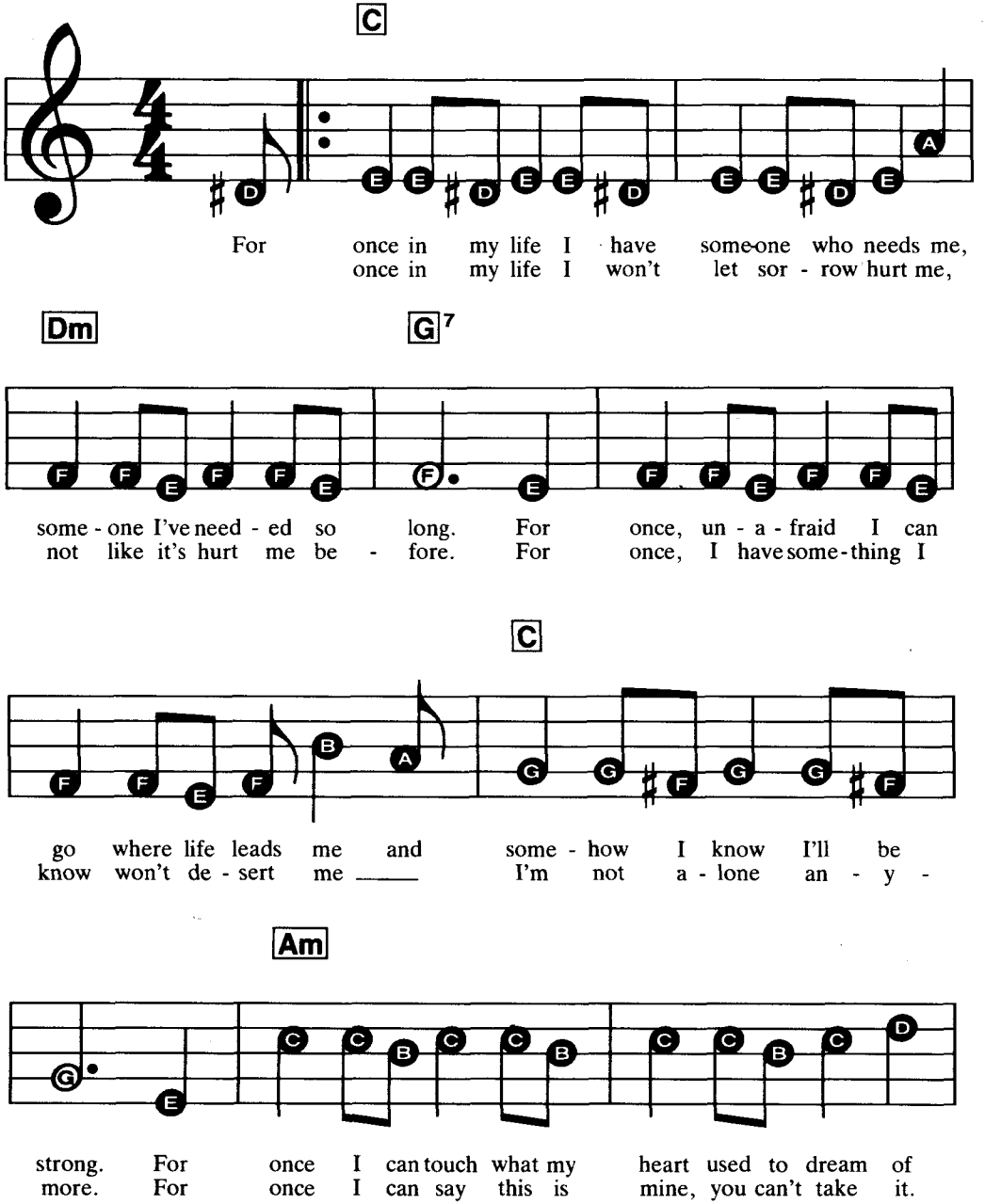


3. I get so tired when I have to explain,
When you're so far away from me.
See you've been in the sun and I've been in the rain,
And you're so far away from me.
You're so far away from me . . . etc.

FOR ONCE IN MY LIFE

PIANO
FULL 'N' MELLOW
Medium ROCK

Lyric by RONALD MILLER
Music by
ORLANDO MURDEN


C
For once in my life I have someone who needs me,
once in my life I won't let sor - row hurt me,
Dm
G7
some - one I've need - ed so long. For once, un - a - fraid I can
not like it's hurt me be - fore. For once, I have some - thing I
C
go where life leads me and some - how I know I'll be
know won't de - sert me I'm not a - lone an - y -
Am
strong. For once I can touch what my heart used to dream of
more. For once I can say this is mine, you can't take it.

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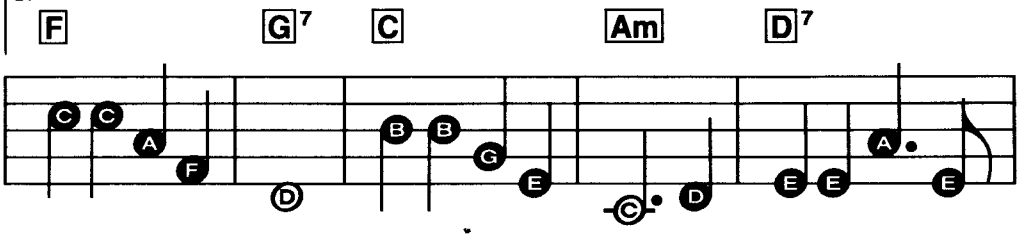
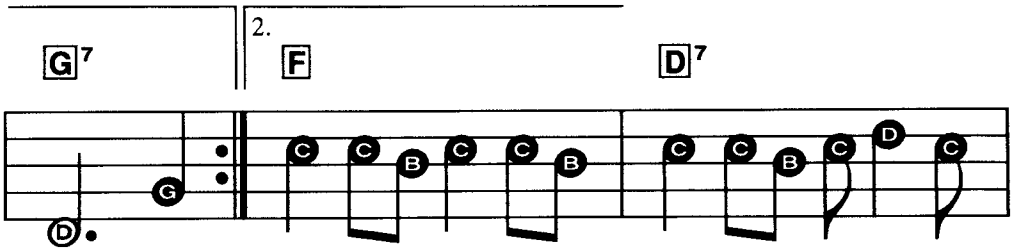
1.

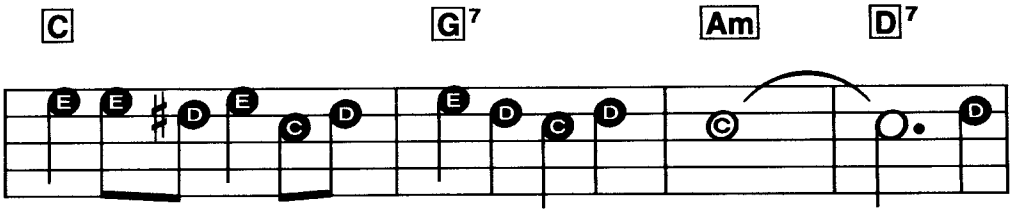


long be-fore I knew some-one warm like you would make my dreams come

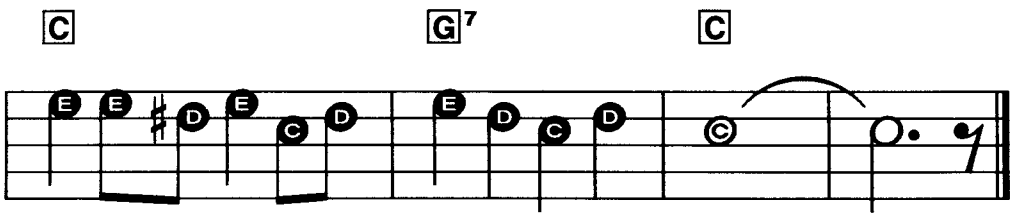
2.



true. For Long as I know I have love, I can make it, for



once I can feel that some - bod - y's heard my plea; _____ For



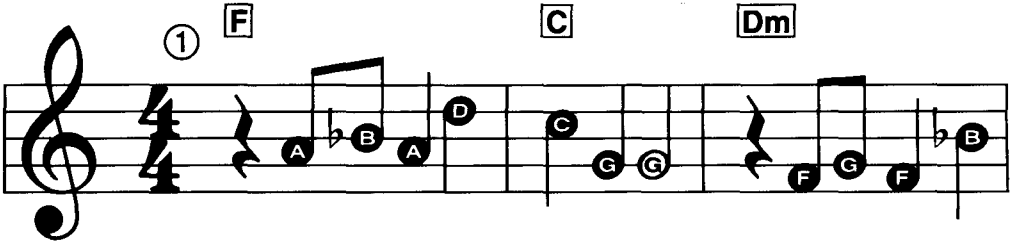
once in my life I have som-eone who needs me. _____

Recorded by JACKSON FIVE

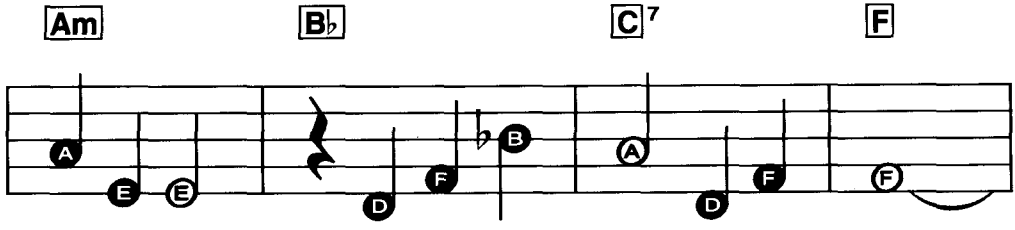
I'LL BE THERE

TROMBONE or TRUMPET
FULL 'N' BRILLIANT
Medium SWING or ROCK

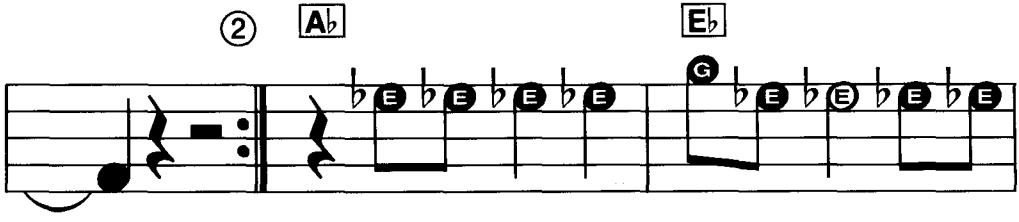
Words and Music by
BERRY GORDY, HAL DAVIS
WILLIE HUTCH and BOB WEST



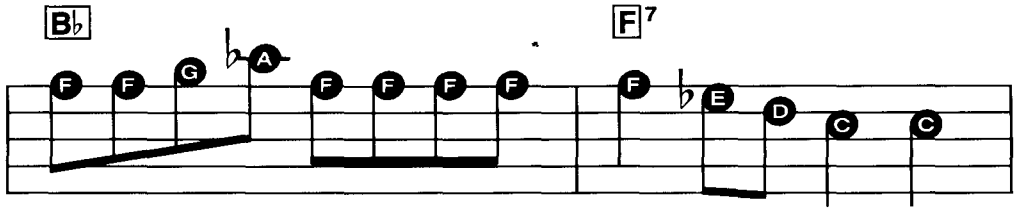
1. You and I must make a pact; we mustbring sal -
2. I'll reach out my hand to you; I'll have faith in
3. 4. *(See additional lyrics)*



va - tion back where there is love I'll be there. ___
all you do. Just call my name, I'll be there. ___



___ I'll be there to com - fort you, build my
___



world of dreams a - round you I'm so glad that I found you.

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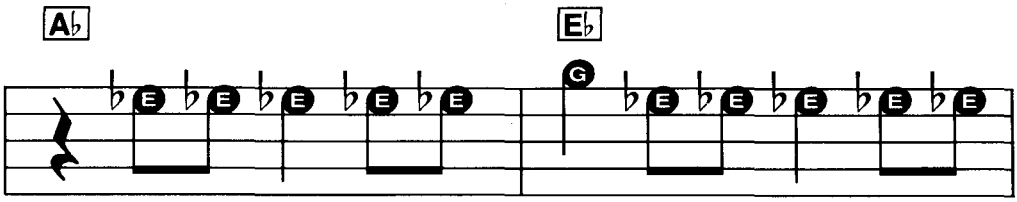
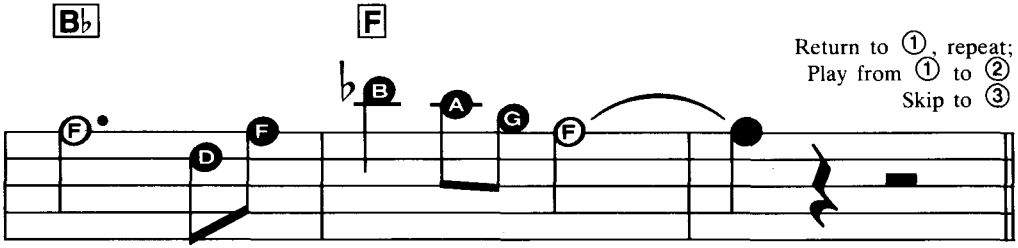
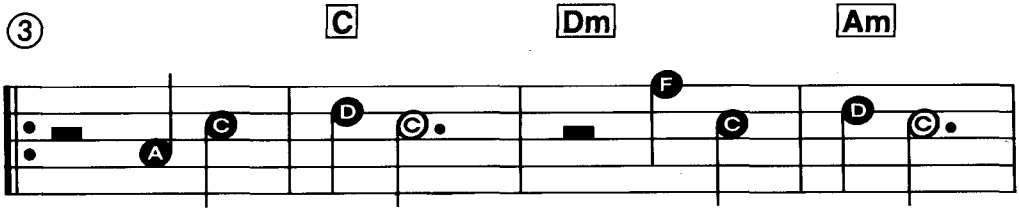


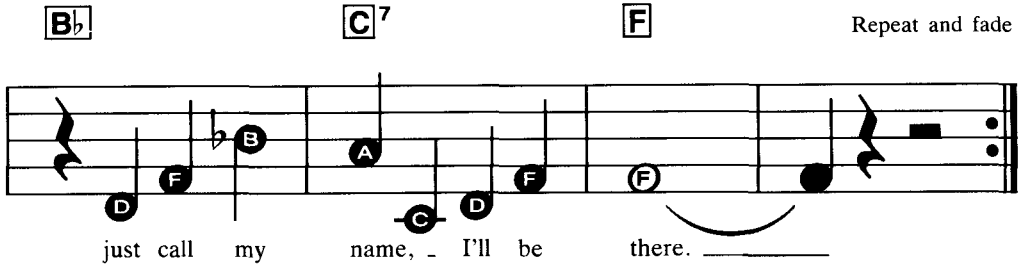
I'll be there with a love that's strong, I'll be your



strength, I'll be hold - in' on. _____



I'll be there, _ I'll be there, _



just call my name, _ I'll be there. _____

351 2 of 3

3. Let me fill your heart with joy and laughter,
Togetherness, girl, is all I'm after;
Whenever you need me, I'll be there.

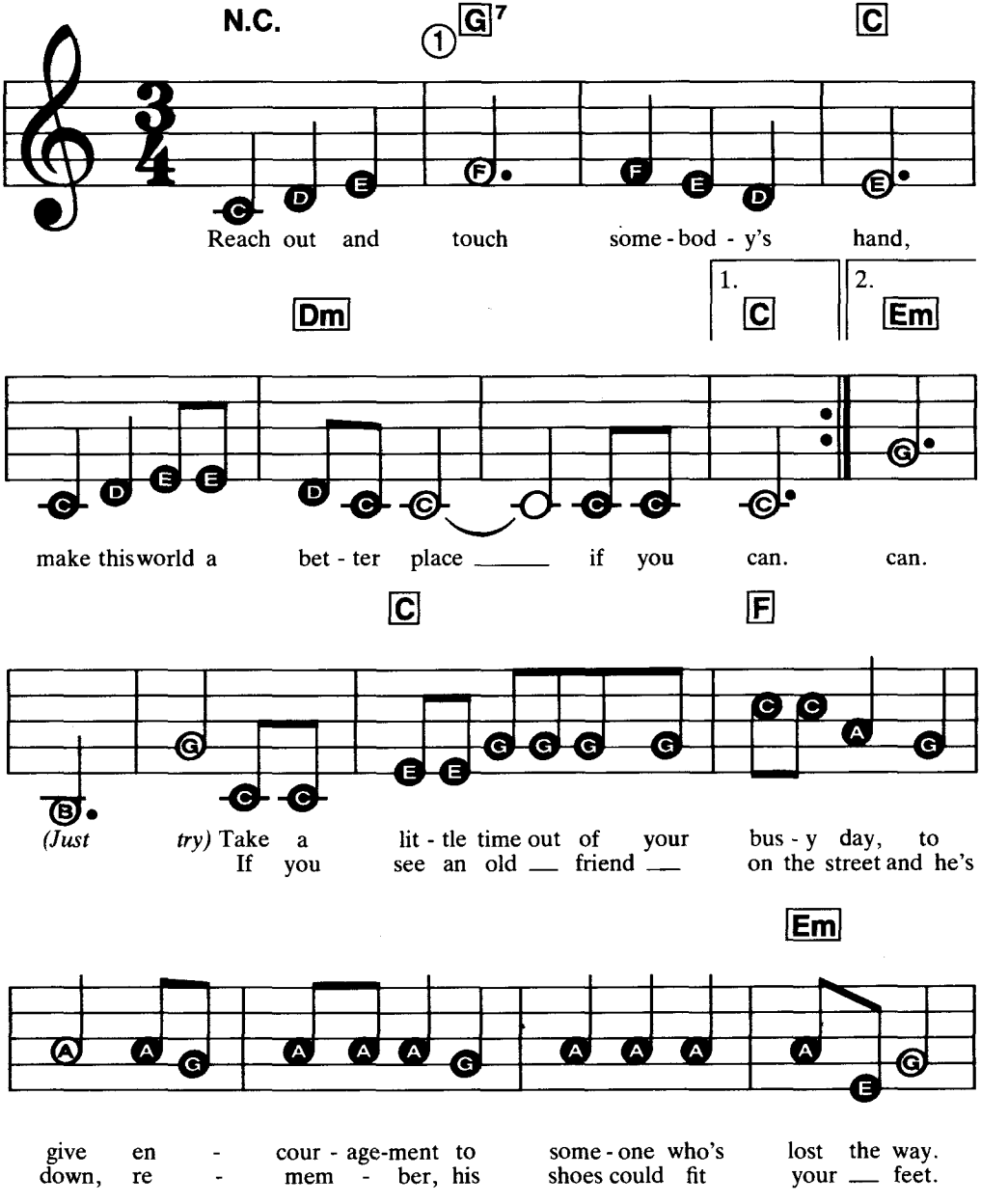
4. I'll be there to protect you,
With unselfish love that respects you.
Just call my name, I'll be there.

Recorded by DIANA ROSS

REACH OUT AND TOUCH
(Somebody's Hand)

PIANO or BRASS
FULL 'N' BRILLIANT
Medium WALTZ

Words and Music by
NICKOLAS ASHFORD and
VALERIE SIMPSON



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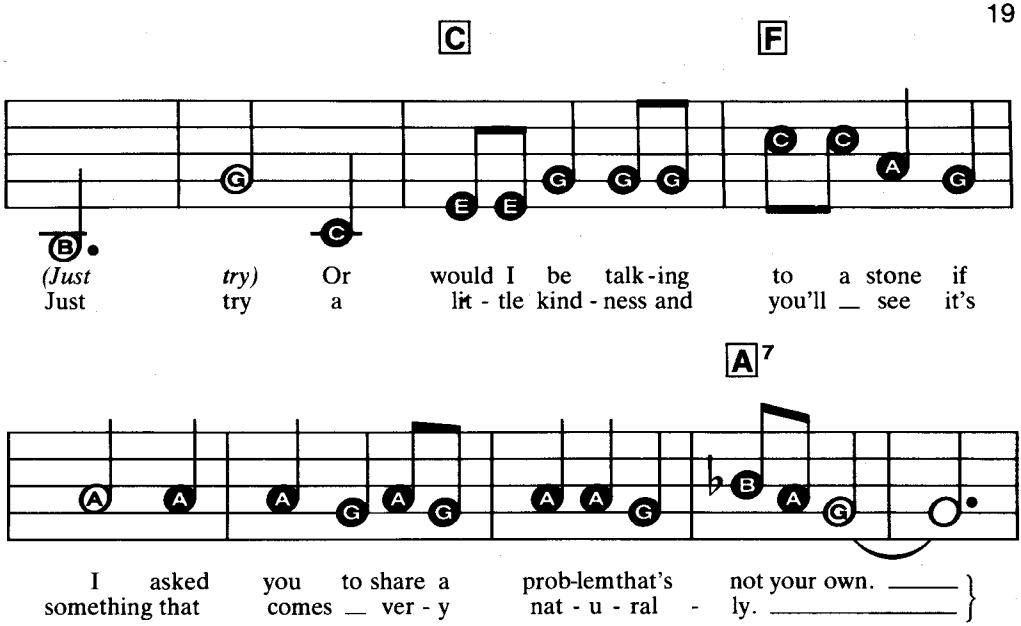
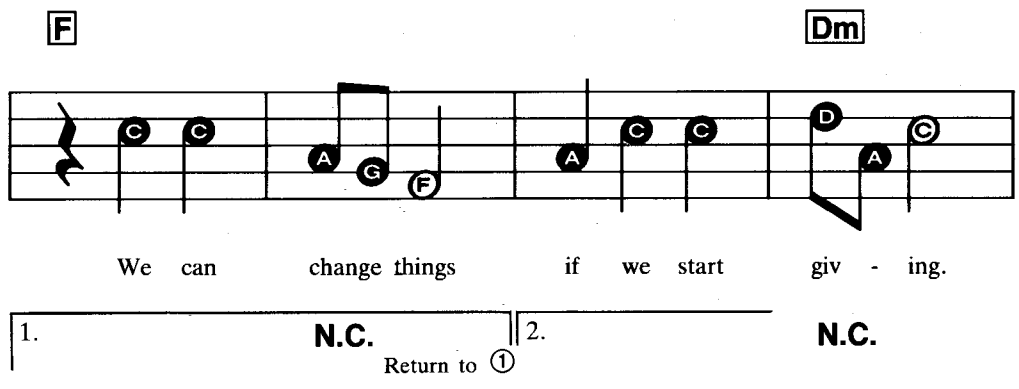

C
F
(Just try) Or would I be talk-ing to a stone if
Just try a lit - tle kind - ness and you'll see it's
A7
I asked you to share a prob-lem that's not your own.
something that comes ver - y nat - u - ral - ly.


F
Dm
We can change things if we start giv - ing.
1. N.C.
Return to ①
2. N.C.
Why don't you reach out and Why don't you (Why don't you)
C
reach out and touch some - bod - y's hand.

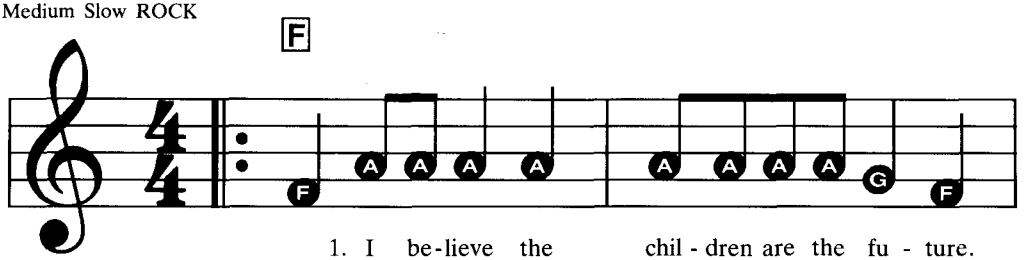
Recorded by WHITNEY HOUSTON

From the Columbia Motion Picture "THE GREATEST" A Columbia-EMI Presentation

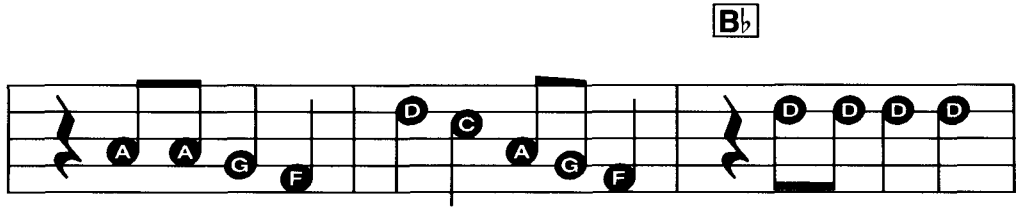
THE GREATEST LOVE OF ALL

CLARINET
FULL 'N' MELLOW
Medium Slow ROCK

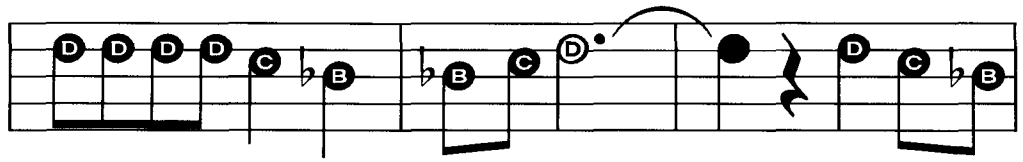
Words by LINDA CREED
Music by MICHAEL MASSER



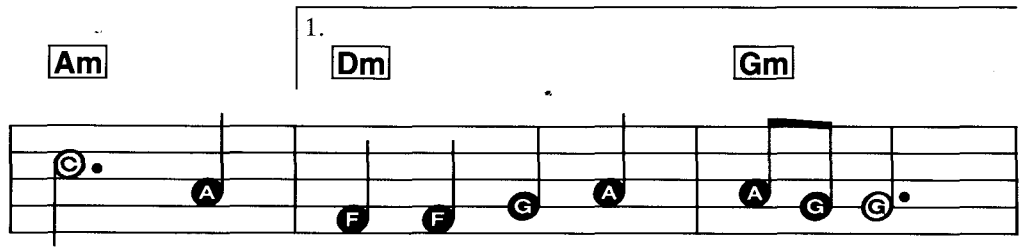
1. I be-lieve the chil - dren are the fu - ture.
be. 2. Ev - 'ry - bod - y's search - ing for a he - ro,



Teach them well and let them lead the way. Show them all the
Peo - ple need some - one to look up to, I ne - ver found



beau - ty they pos-sess in - side, _____ give them a
an - y - one who full - filled that need; _____ a lone - ly



sense of pride to make it eas - i - er,
place to

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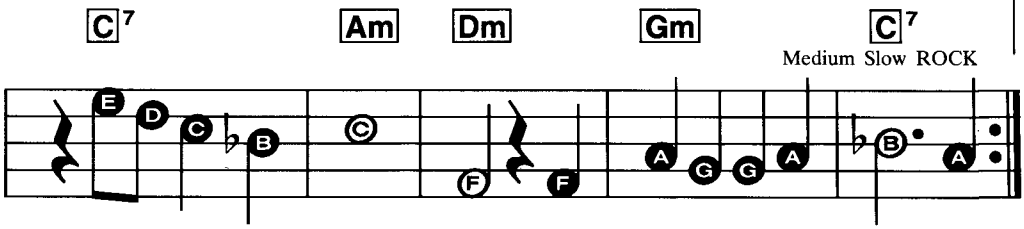
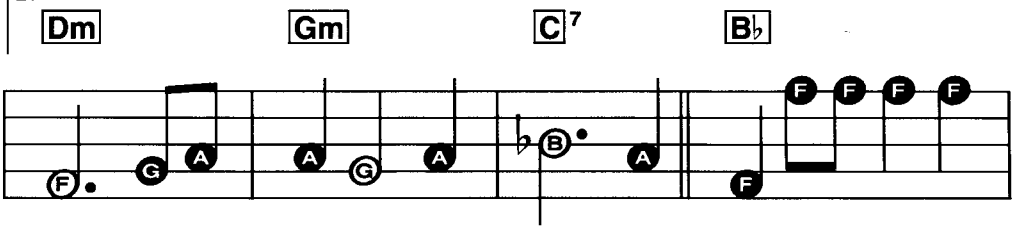
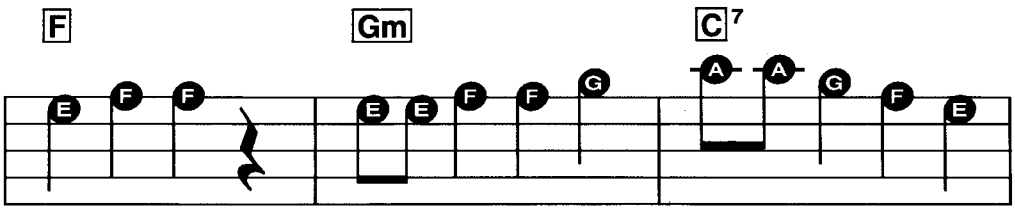


let the chil - dren's laugh - ter re - mind us how we used to

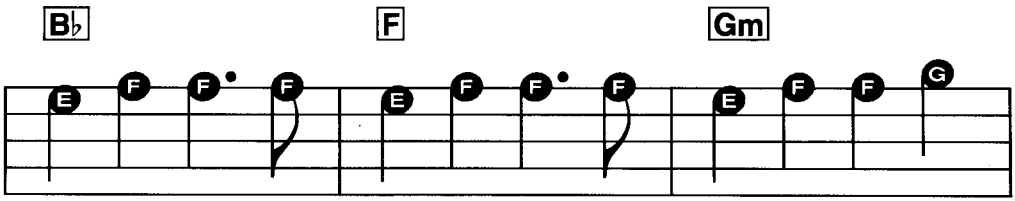
2.



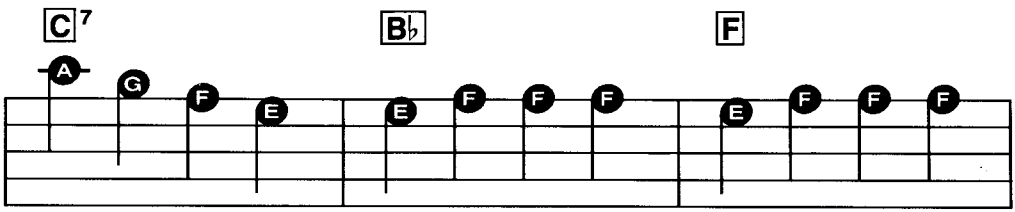
be, so I learned to de - pend on me. I de - cid - ed



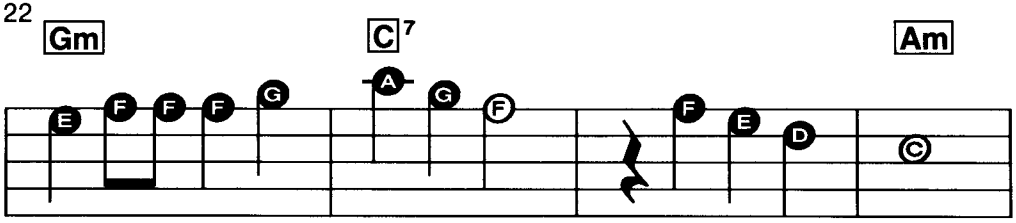
long a - go nev - er to walk in an - y - one's sha - dow;



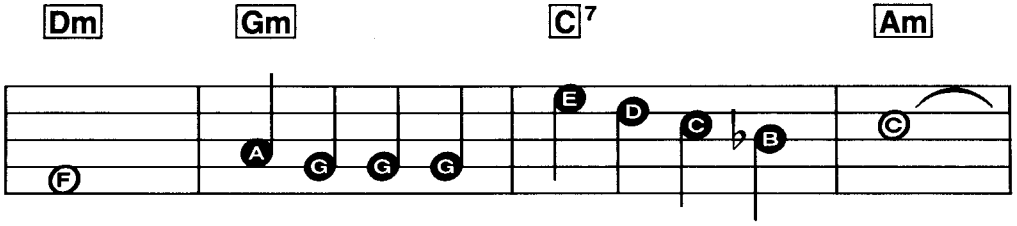
If I fail, if I suc - ceed, at least I lived as



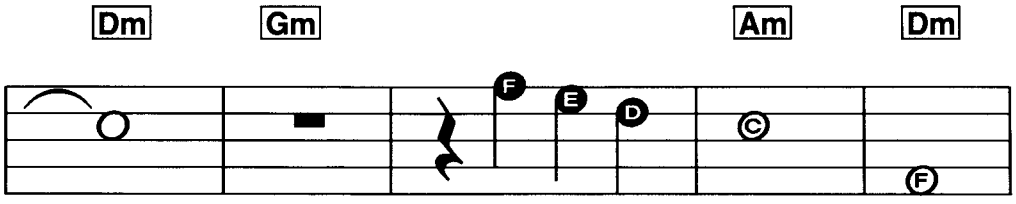
I be - lieve, no mat - ter what they take from me, they



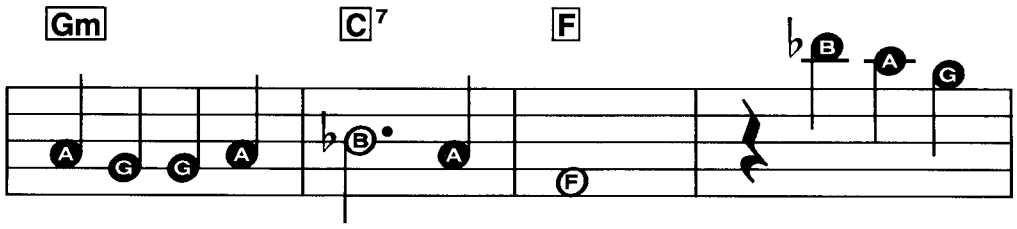
can't take a - way my dig - ni - ty; Be - cause the great -



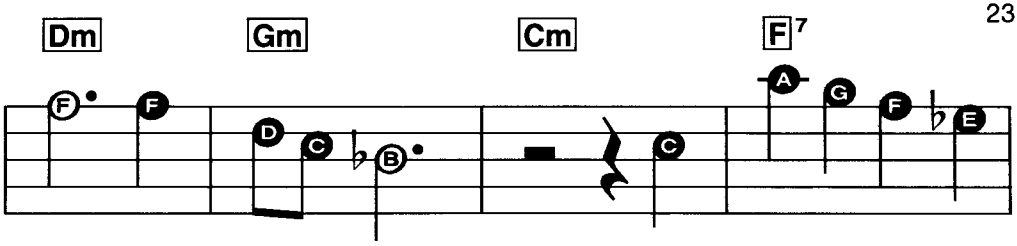
est love of all is hap - pen - ing to me. ____



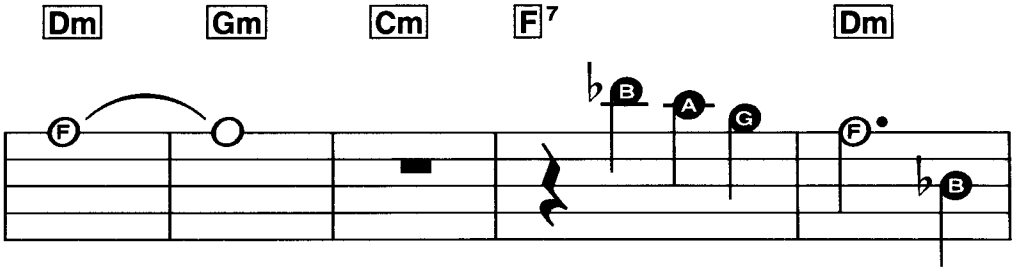
_____ I found the great - est



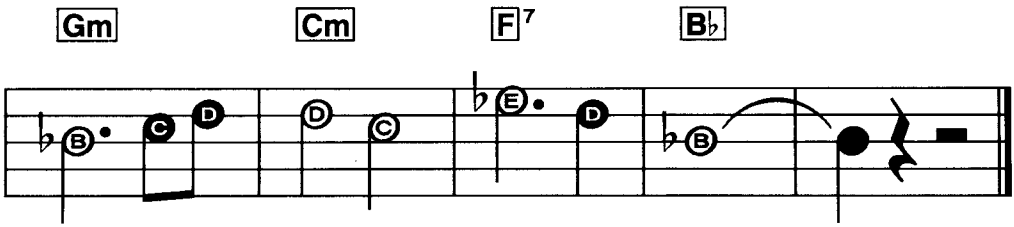
love of all in - side of me. The great - est



love of all _____ is eas - y to a -



chieve, _____ learn - ing to love your -



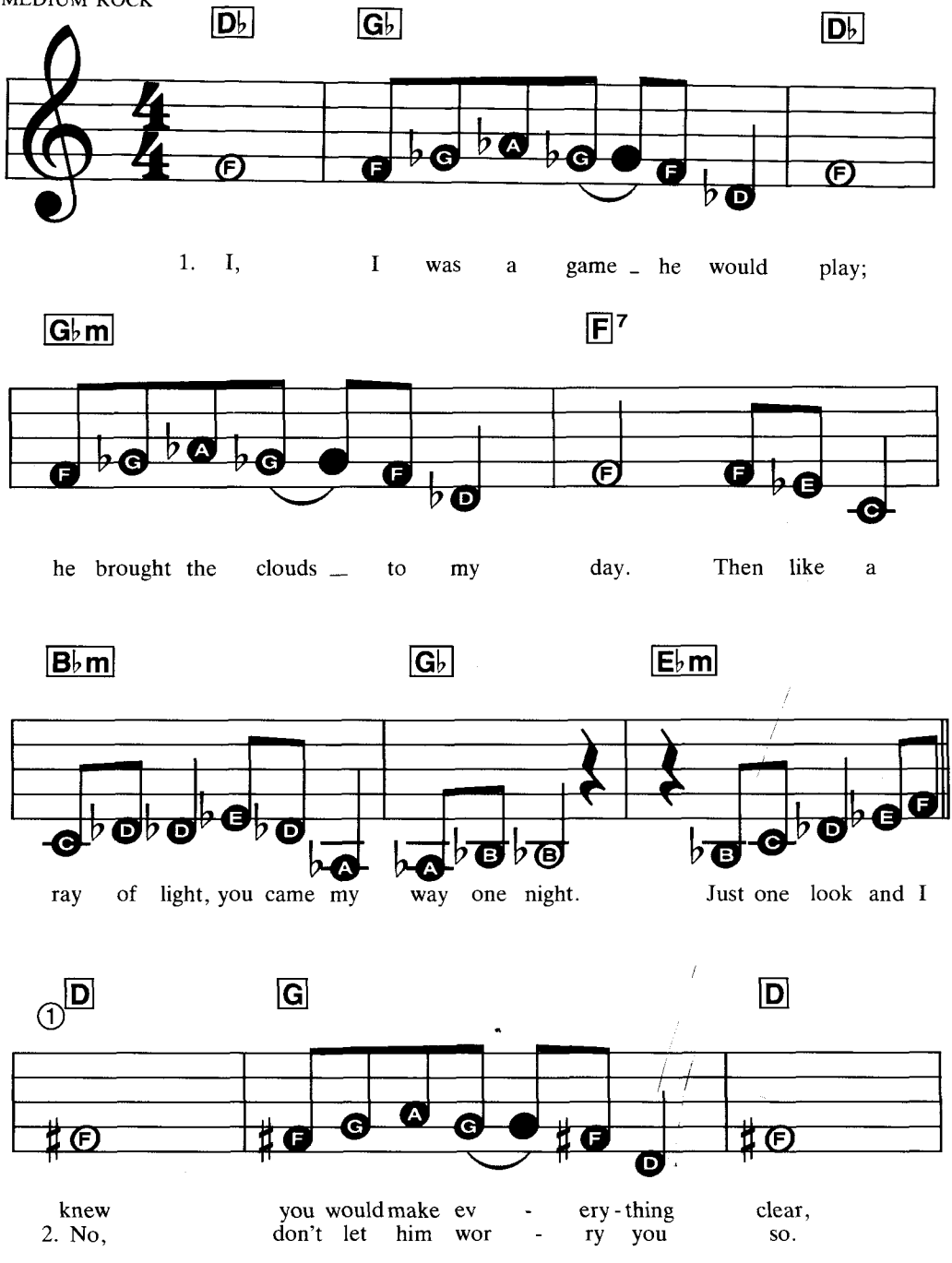
self is the great - est love of all. _____

Recorded by THE JETS

YOU GOT IT ALL

ORGAN
FULL 'N' MELLOW
MEDIUM ROCK

Words and Music by
RUPERT HOLMES



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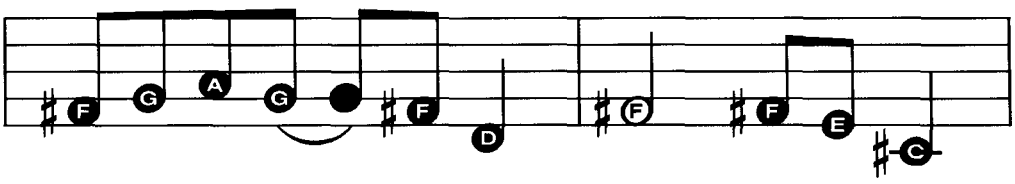
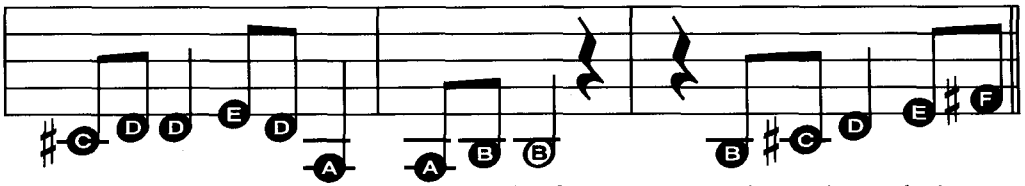
Gm F♯7



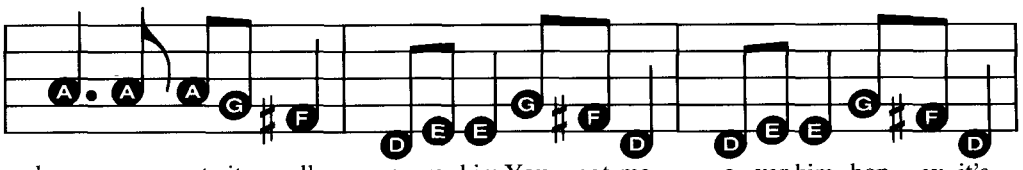
make all the clouds _ dis - ap - pear. Put all your
Once I met you, __ I _ let go. Oh, you can

Bm G ②



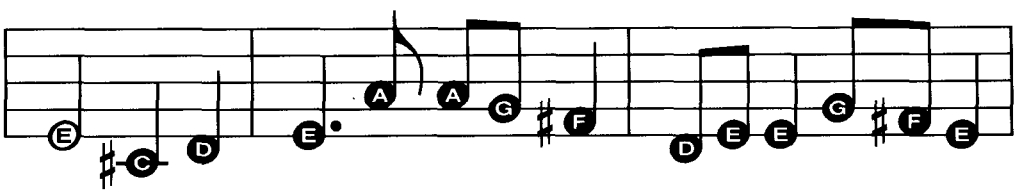
fears to rest; who do I love the best? Don't youknow, don't you
sure - ly see, you're so much more to me. Just one look and I

F♯m7 Em7 A



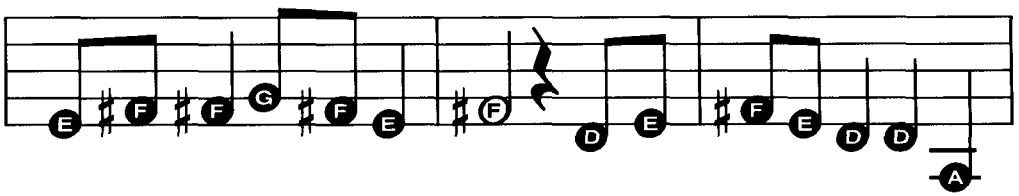
know you got it all o - ver him.You got me o - ver him, hon - ey it's

F♯m7 Em7

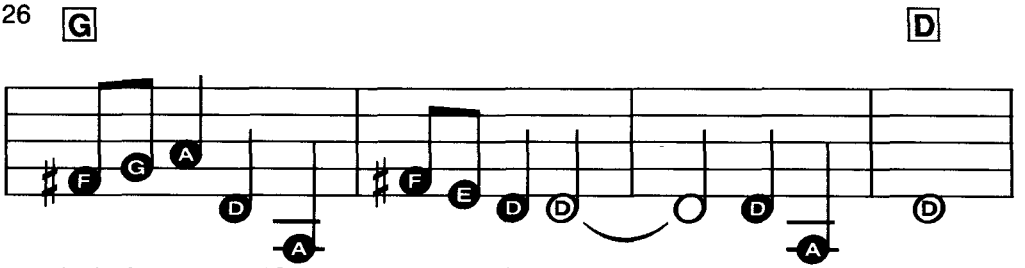


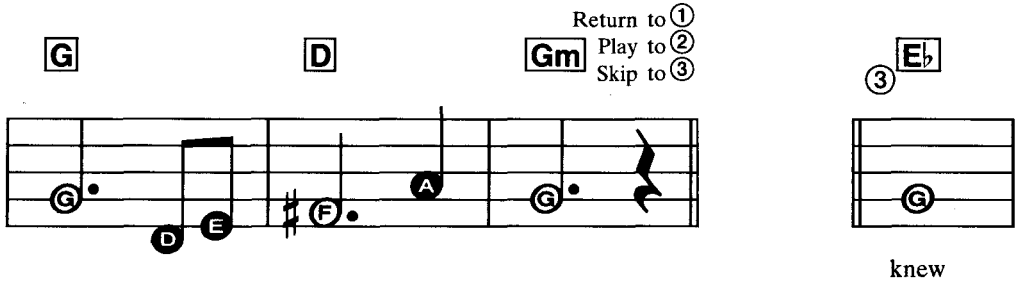
true. There'sjust you; you musthave been heav-en sent.Hear - ing me

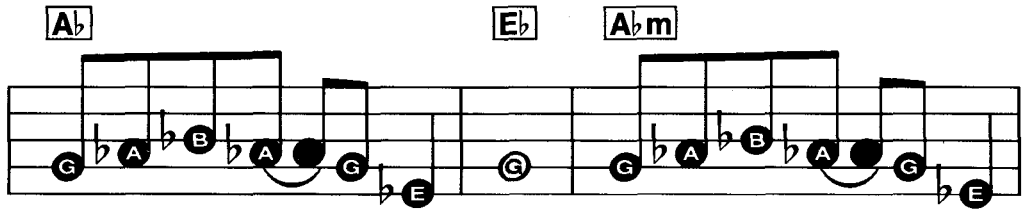
F♯7 Bm7 Em7

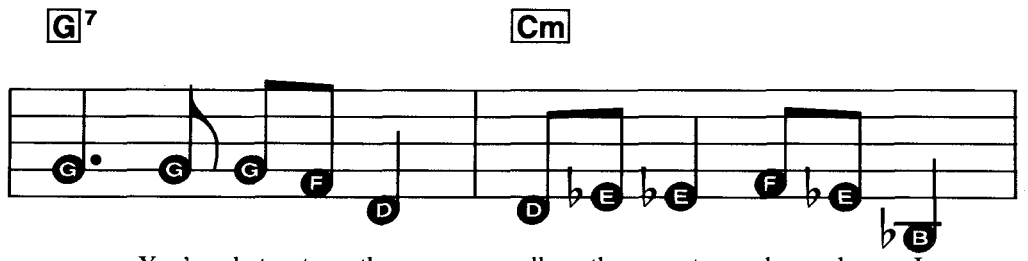


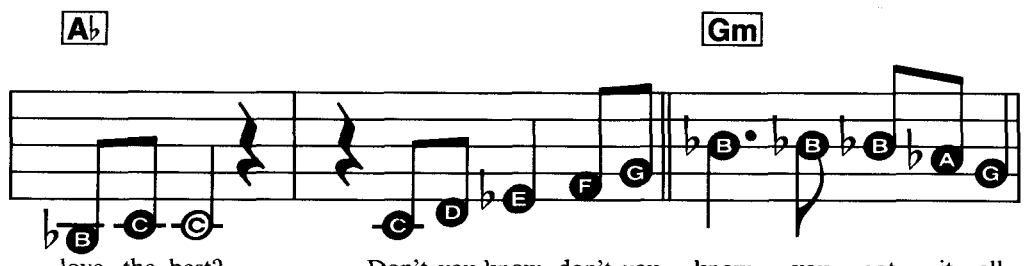
call, you went out on a limb. Andyou're all that he's not; just

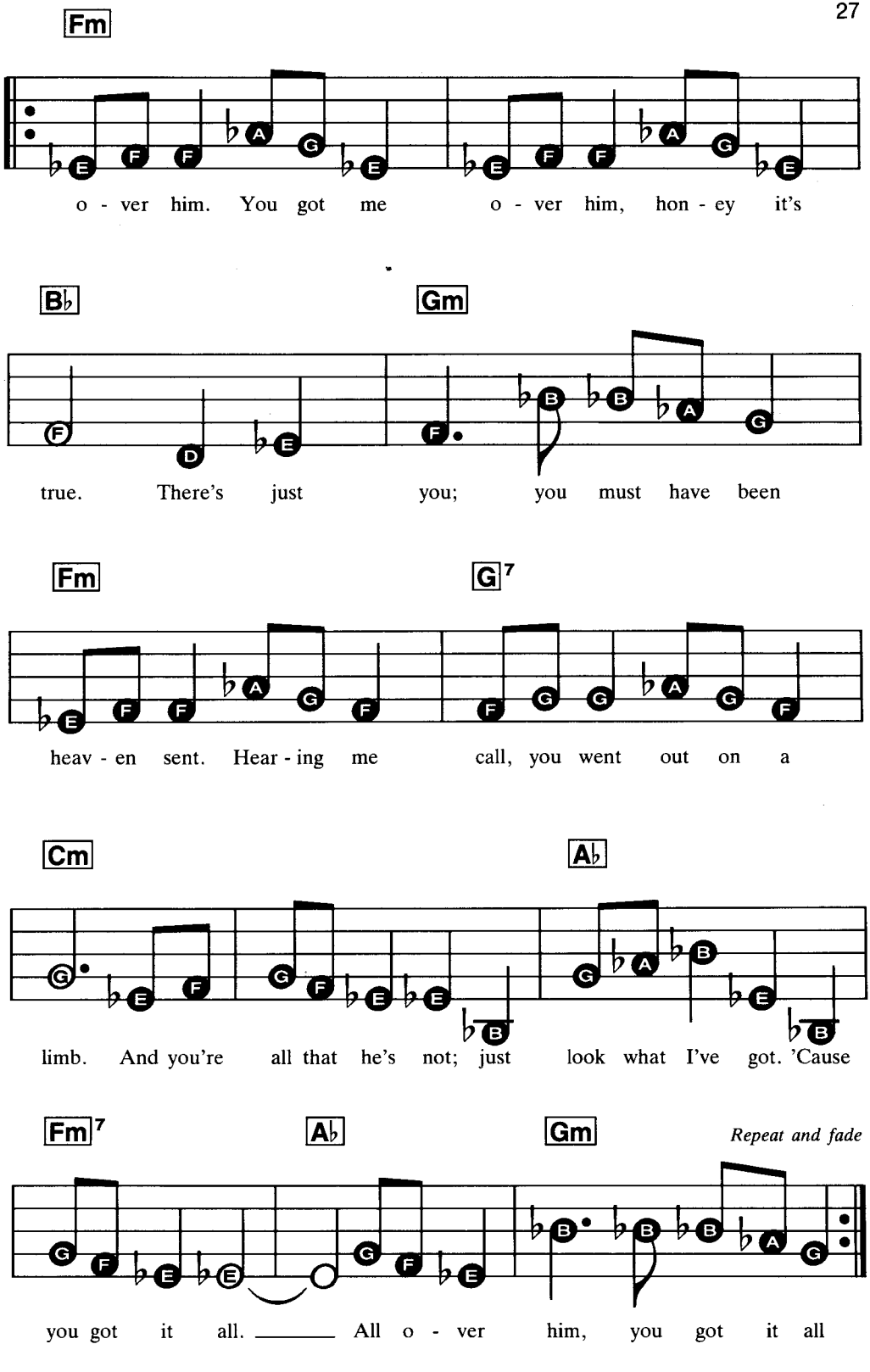

G
D
look what I got. 'Cause you got it all _____ o - ver him.


Return to ①
Play to ②
Skip to ③
G
D
Gm
③ E♭
knew


A♭
E♭
A♭m
you would make ev - ery - thing clear, make all the clouds dis - ap -


G7
Cm
pear. You're bet - ter than all the rest; who do I

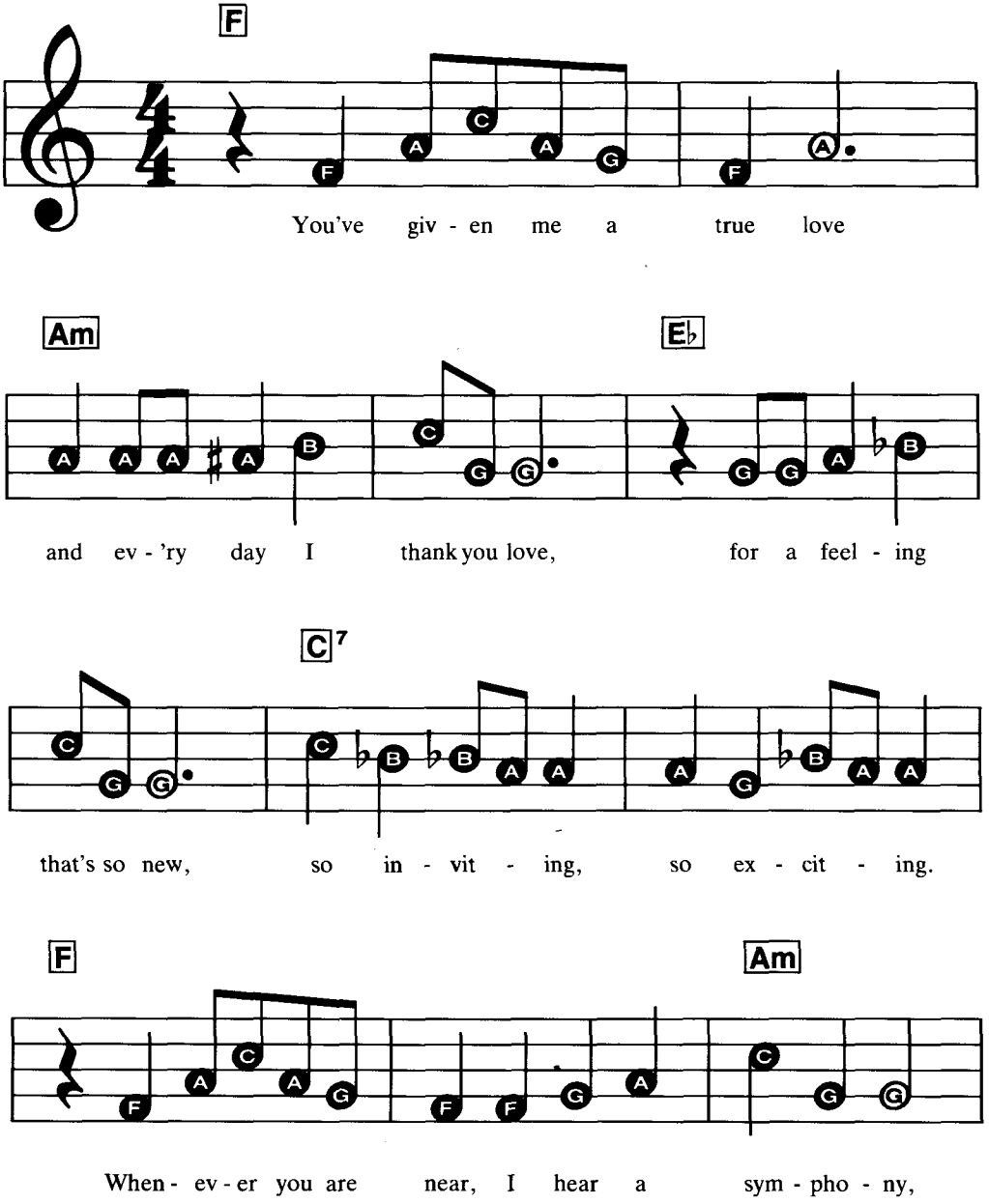

A♭
Gm
love the best? Don't you know, don't you know you got it all


Fm
o - ver him. You got me o - ver him, hon - ey it's
B♭
Gm
true. There's just you; you must have been
Fm
G7
heav - en sent. Hear - ing me call, you went out on a
Cm
A♭
limb. And you're all that he's not; just look what I've got. 'Cause
Fm7
A♭
Gm
Repeat and fade
you got it all. All o - ver him, you got it all

Recorded by THE SUPREMES

I HEAR A SYMPHONY

TRUMPET or HORN
BRIGHT 'N' BRASSY
Medium SWING or ROCK

Words and Music by
EDDIE HOLLAND, LAMONT DOZIER
and BRIAN HOLLAND

F
You've giv - en me a true love
Am
E♭
and ev - 'ry day I thank you love, for a feel - ing
C7
that's so new, so in - vit - ing, so ex - cit - ing.
F
Am
When - ev - er you are near, I hear a sym - pho - ny,

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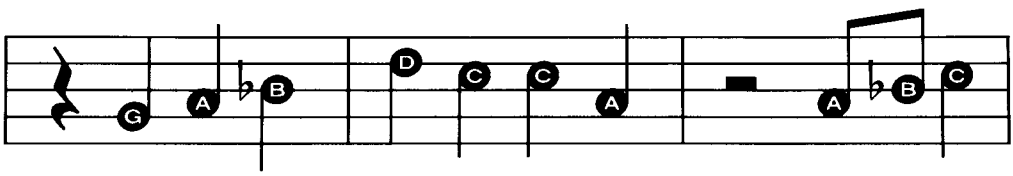
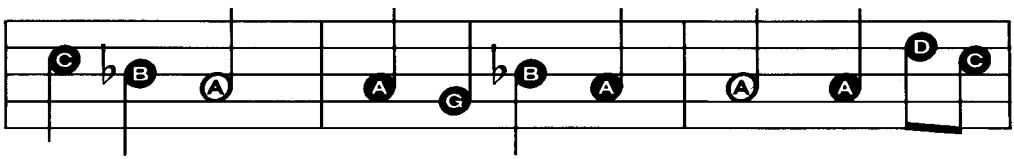
E♭



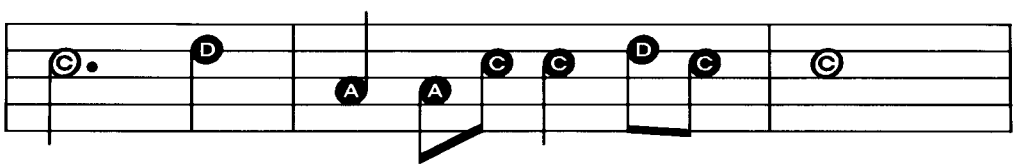
a ten - der mel - o - dy ___ pull - ing me

C7 F



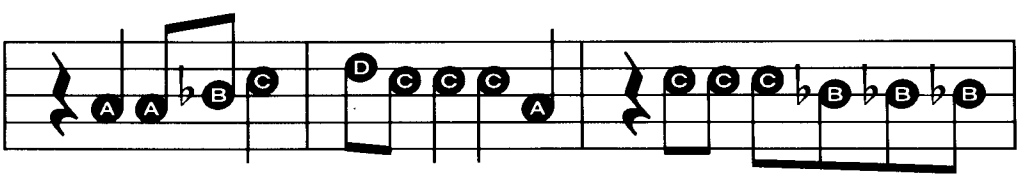
clos - er, clos - er to your arms. Then sud - den -

Am



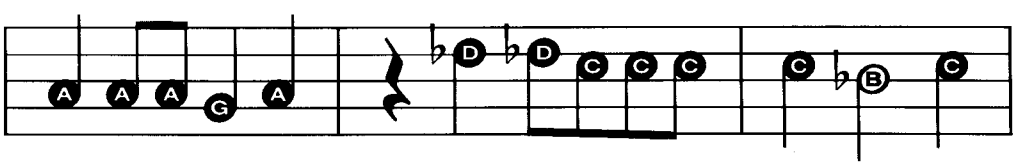
ly oo, ___ your lips are touch - ing mine.

E♭ C7



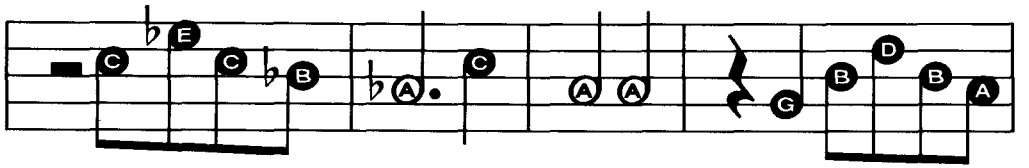
A feel - ing so ___ di - vine ___ 'Til I leave ___ the past ___

B♭m



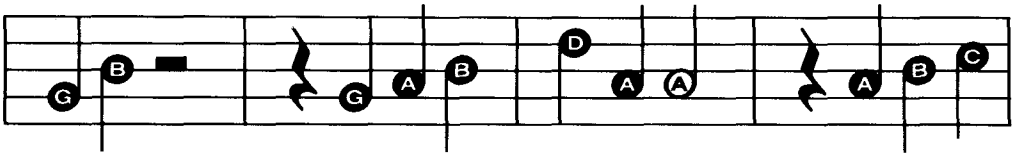
___ be - hind. ___ I'm lost ___ in a world ___

30 A♭ F G



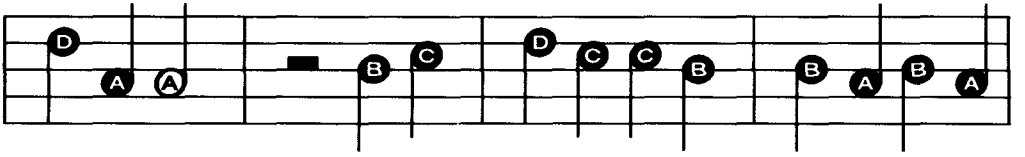
made for you and me. Oo love me. When-ev-er you are

Bm



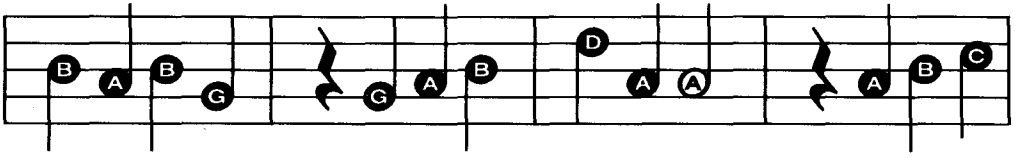
near I hear a sym-pho-ny play sweet and

F D7



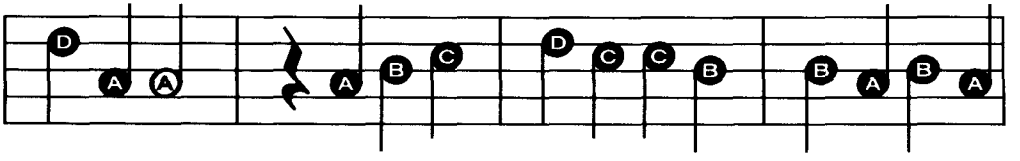
ten-der-ly ev-'ry time your lips meet mine, my ba-by.

G Bm

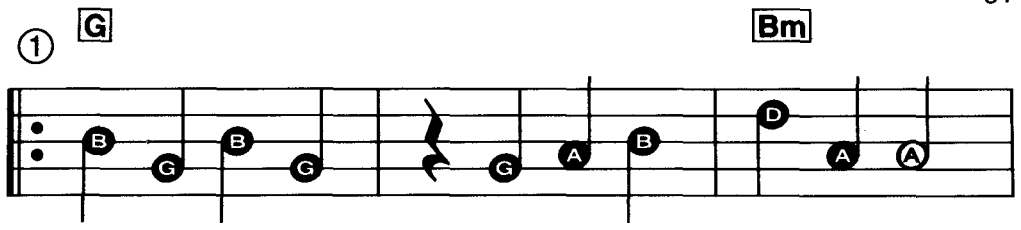


Ba-by, ba-by, I feel a joy with-in Don't let this

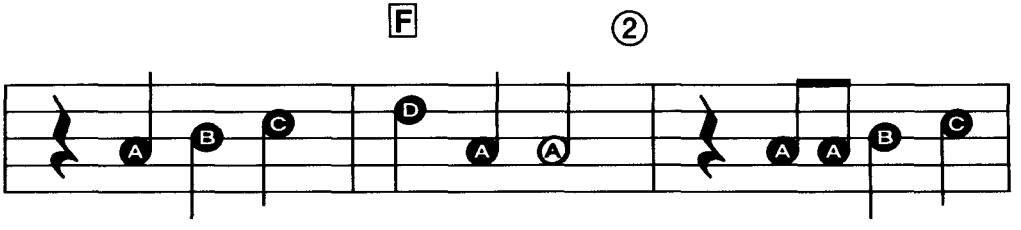
F D7



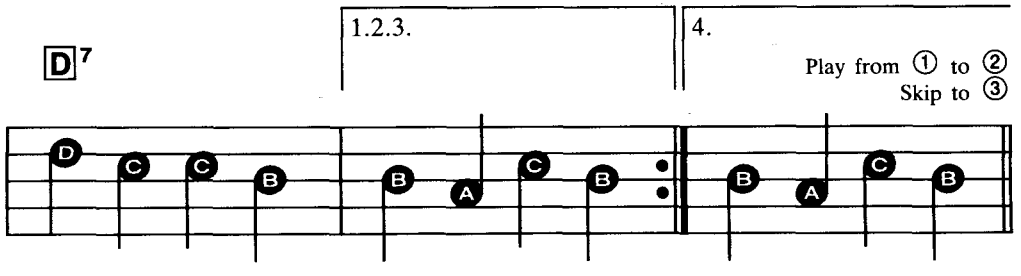
feel-ing end, Let it go on and on and on now ba-by.



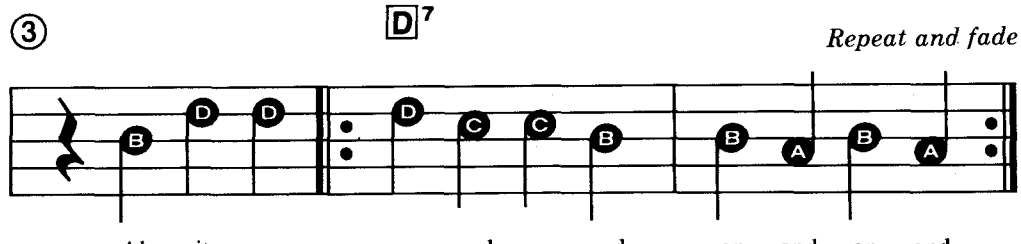
1. Ba - by, ba - by, these tears that fill my eyes,
5. Ba - by, ba - by, I hear a sym - pho - ny,



I cry not for my - self but for those who've
a ten - der mel - o - dy.



nev - er felt the joy we've felt. ___ ba - by, ba - by.



Ah it goes on and on and on and on and

2. Whenever you are near
I hear a symphony,
Each time you speak to me
I hear a tender rhapsody of love, love.

3. Baby, baby,
As you stand up holding me
Whispering how much you care
A thousand violins fill the air now.

4. Baby, baby,
Don't let this moment end,
Keep standing close to me,
Oo so close to me, baby, baby.

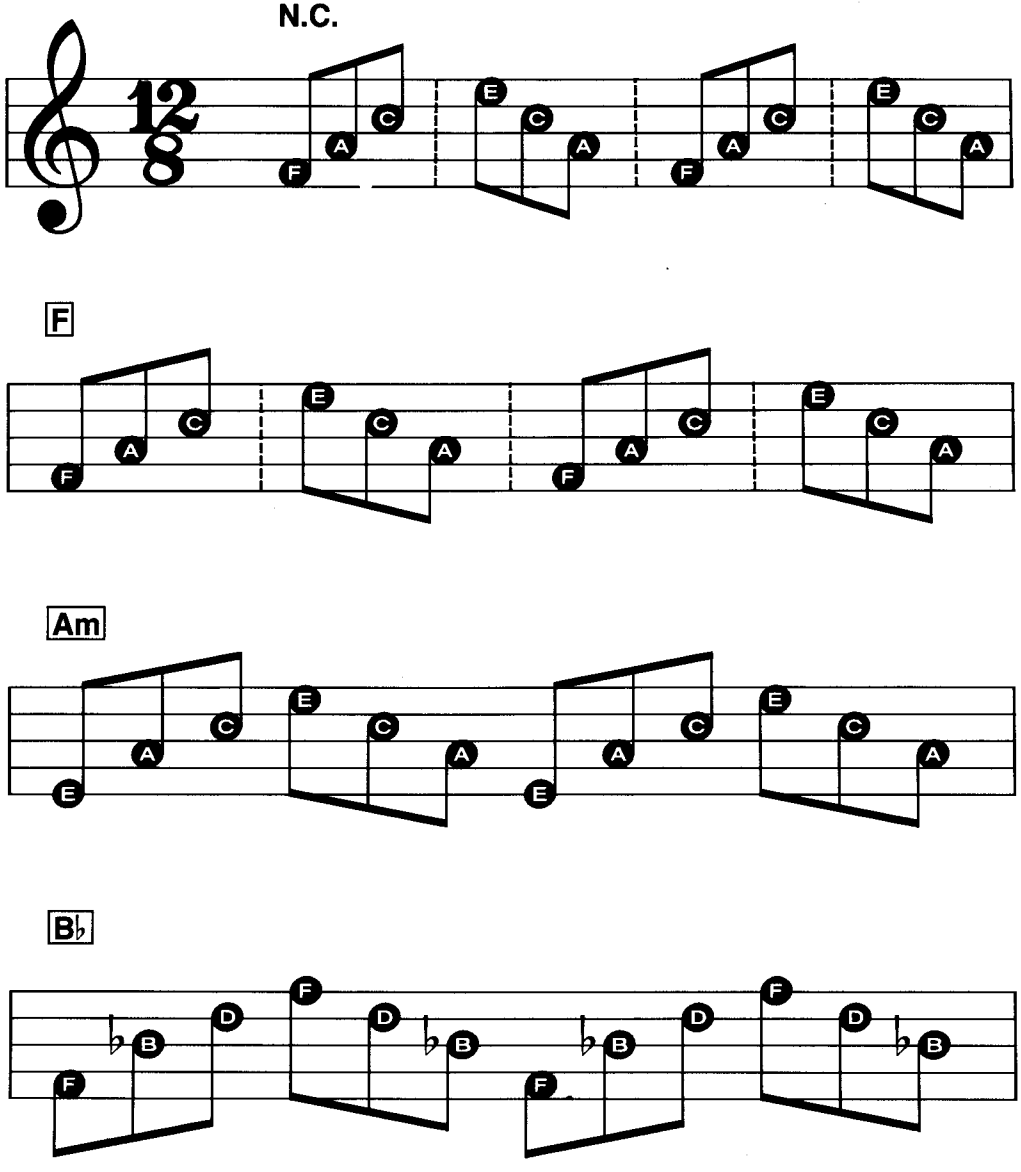
Recorded by CHICAGO®

From the "BALLET FOR A GIRL IN BUCHANNON" From the Columbia L.P. "CHICAGO"

COLOUR MY WORLD

FLUTE or ORGAN
FULL 'N' MELLOW
Medium Slow SLOW ROCK*

Words and Music by
JAMES PANKOW



*NOTE: The **8** in the time signature indicates each **eighth note** is to receive **one (1) beat**; the **12** indicates **twelve beats in each measure.** It also means that a quarter note gets 2 beats; a half note gets 4 beats; a dotted half gets 6 beats—every time value is **doubled.** This is generally called the SLOW ROCK Rhythm (not the ROCK Rhythm played slowly). If your keyboard does not have a SLOW ROCK Rhythm, you can still play this song using the WALTZ Rhythm. To do this, **divide each measure into four (4) measures** as shown by the dotted lines in the first two measures. Then, use the WALTZ Rhythm and play each measure as though it were four measures. Adjust tempo accordingly.

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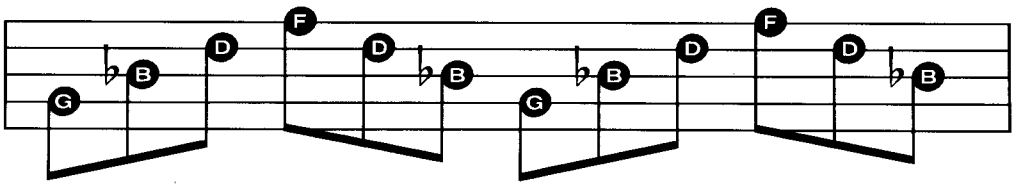
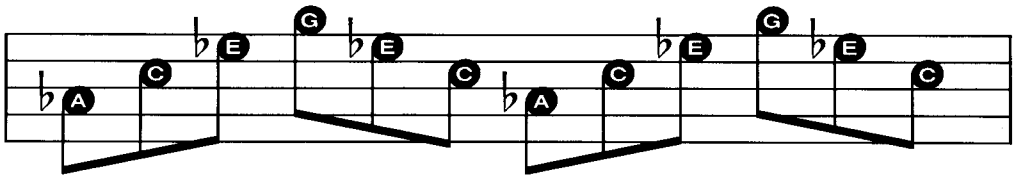
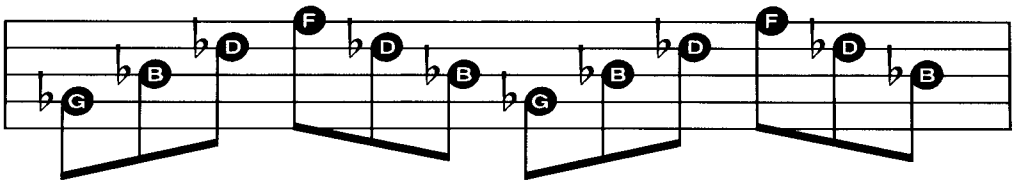
E♭


G
B♭
D
F
D
B♭
G
B♭
D
F
D
B♭

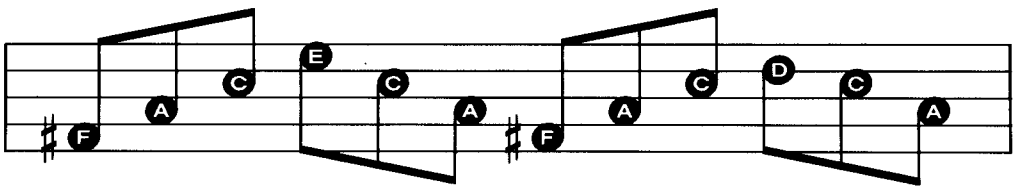
A♭


A♭
C
E♭
G
E♭
C
A♭
C
E♭
G
E♭
C

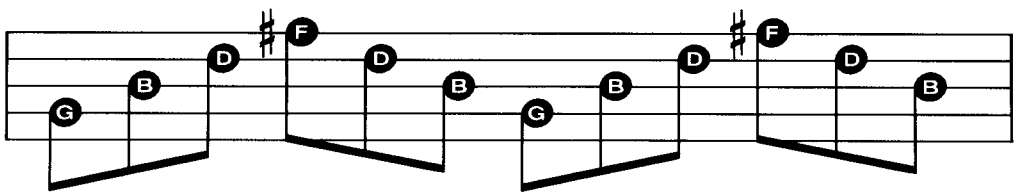
G♭


G♭
B♭
D♭
F
D♭
B♭
G♭
B♭
D♭
F
D♭
B♭

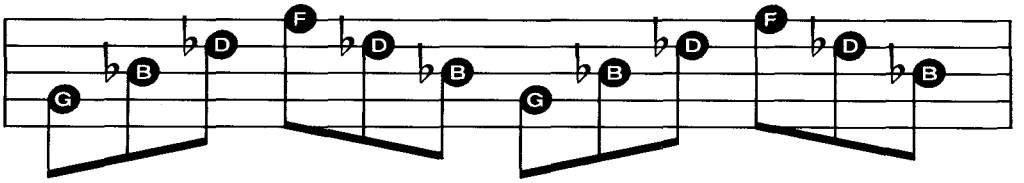
D7


F♯
A
C
E
C
A
F♯
A
C
D
C
A

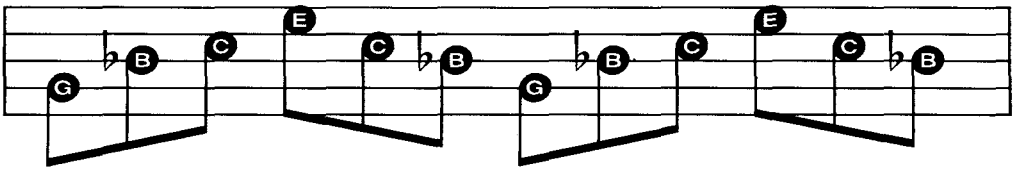
G

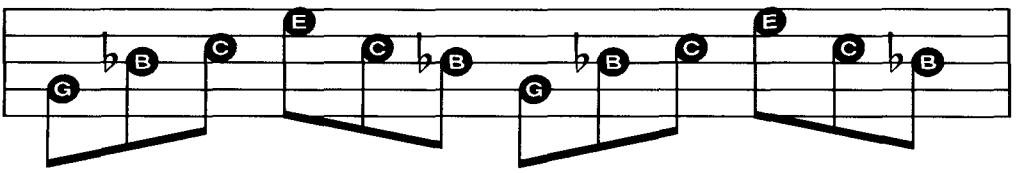

G
B
D
F♯
D
B
G
B
D
F♯
D
B

34 E♭7

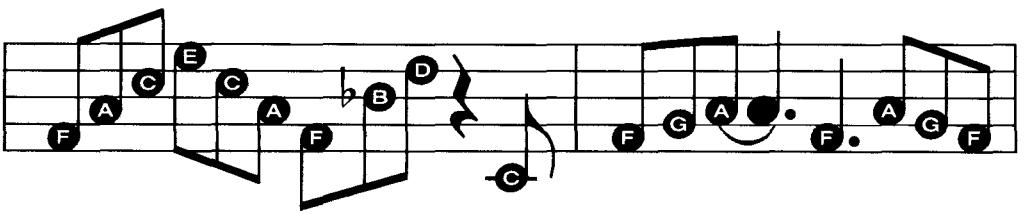


C7



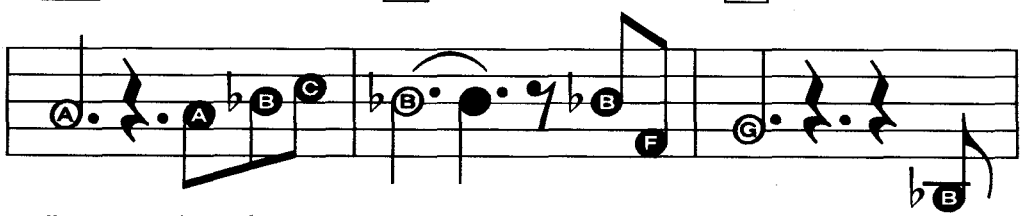


F B♭ C7 F

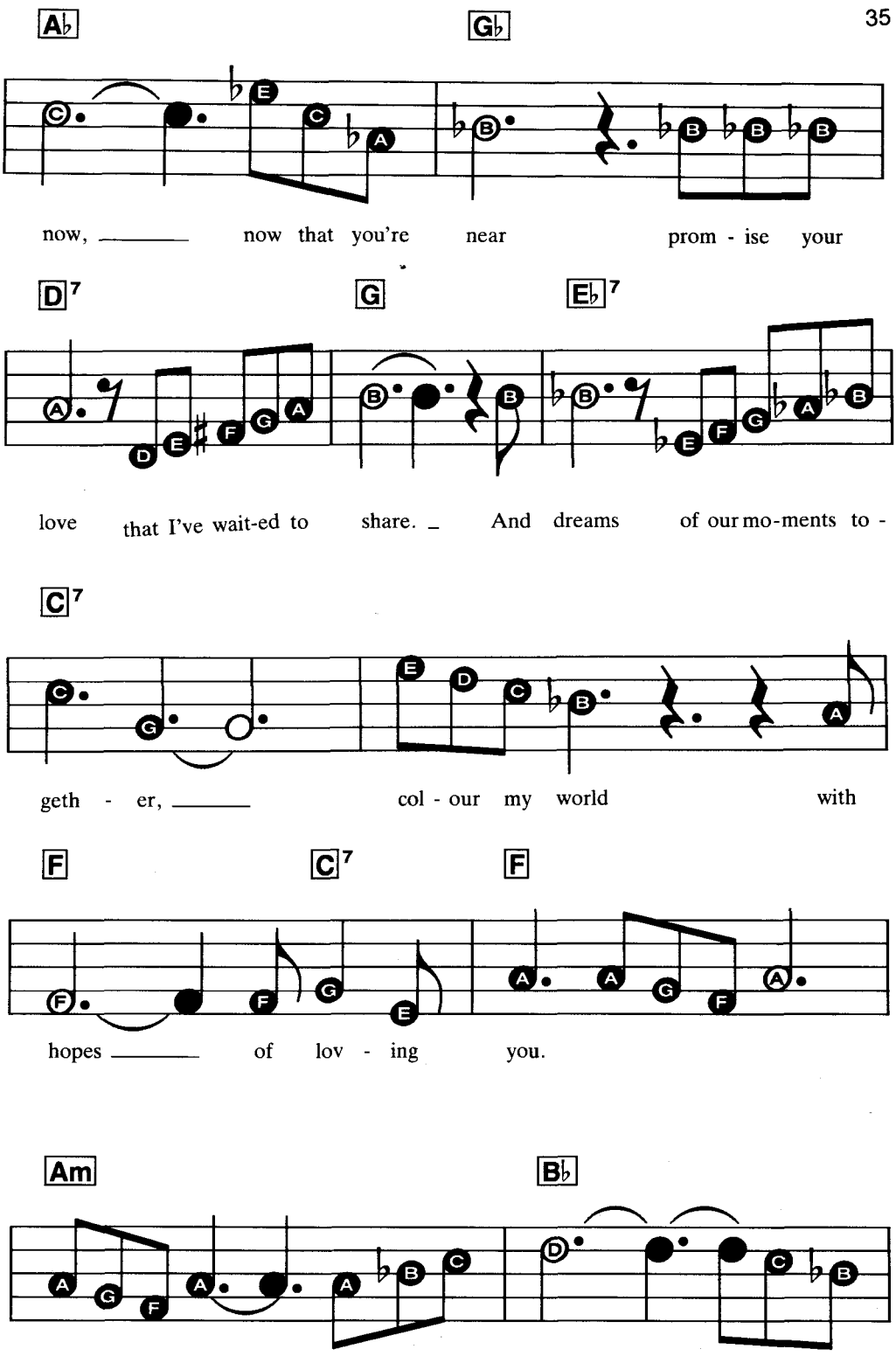


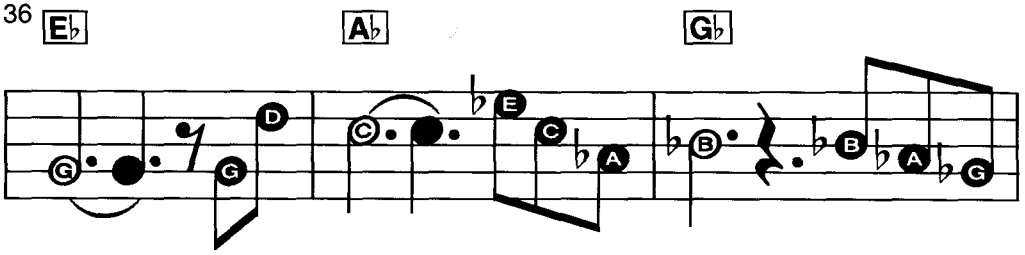
As time goes on — I re - a -

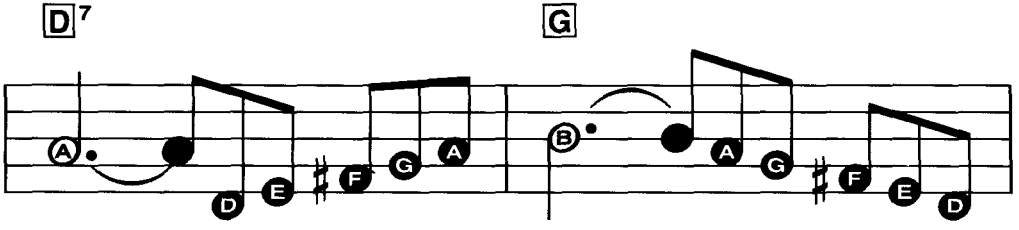
Am B♭ E♭

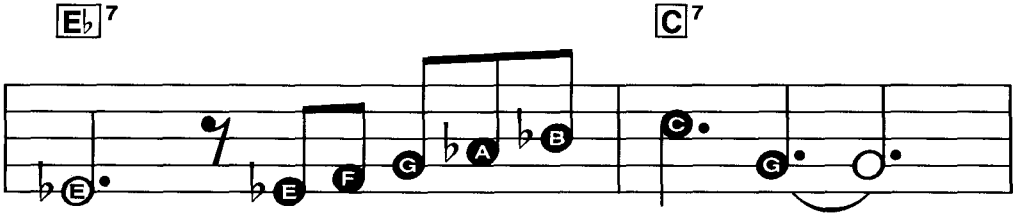


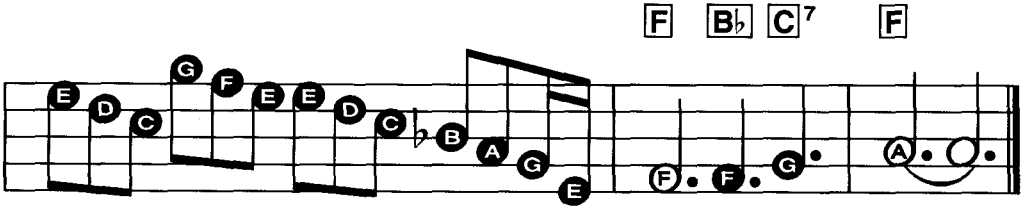
lize just what you mean — to — me, and


A♭
G♭
now, now that you're near prom - ise your
D7
G
E♭7
love that I've wait-ed to share. And dreams of our mo-ments to -
C7
geth - er, col - our my world with
F
C7
F
hopes of lov - ing you.
Am
B♭


E♭
A♭
G♭


D7
G


E♭7
C7

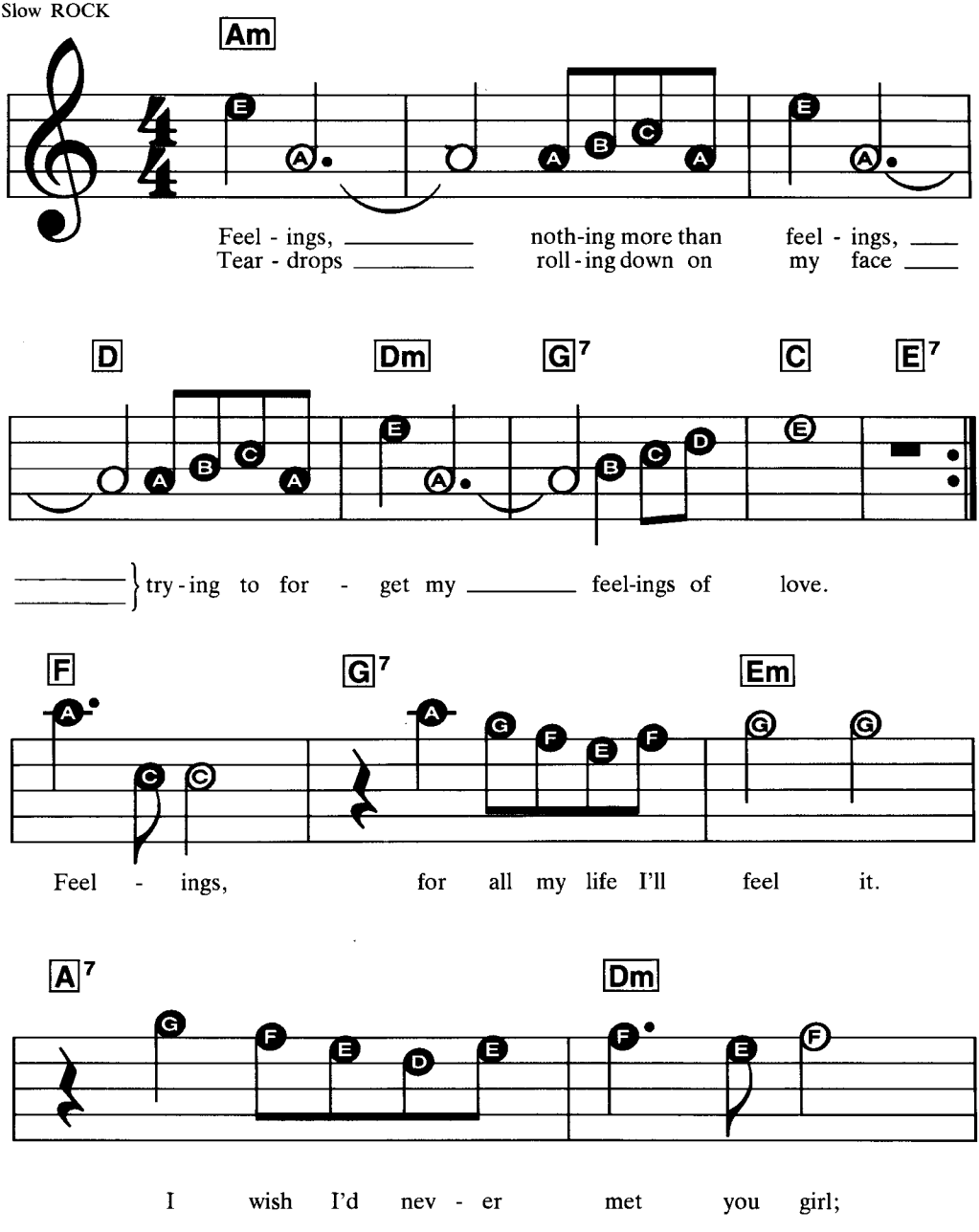

F
B♭
C7
F

Recorded by MORRIS ALBERT

FEELINGS

SOFT SOLO
FULL 'N' MELLOW
Slow ROCK

English Words and Music by
MORRIS ALBERT



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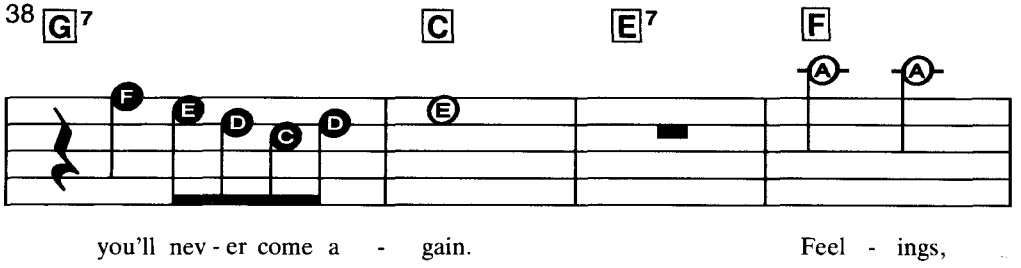
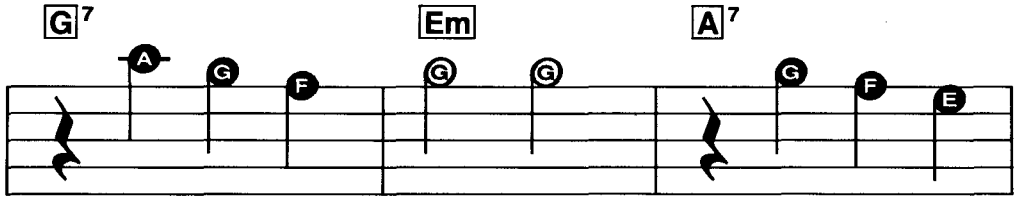
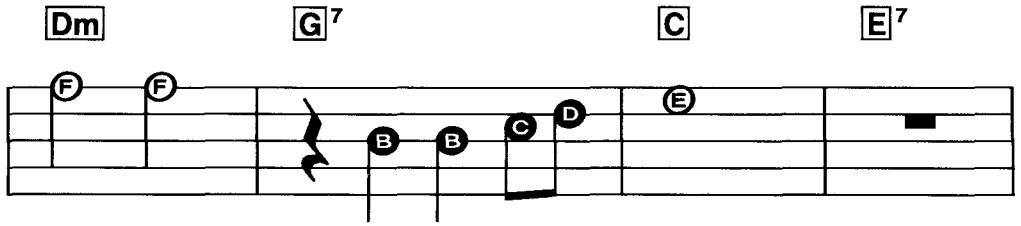


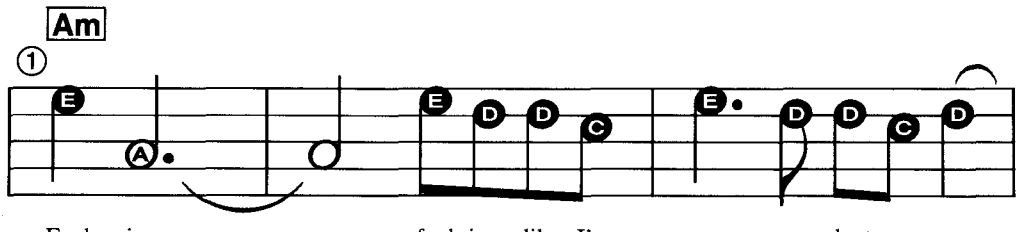
you'll nev - er come a - gain. Feel - ings,



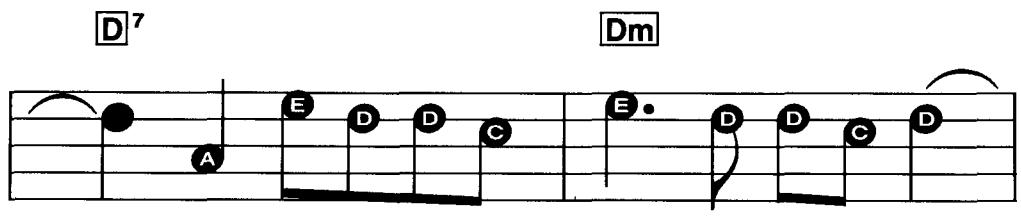
wo wo wo, feel - ings, wo wo wo,



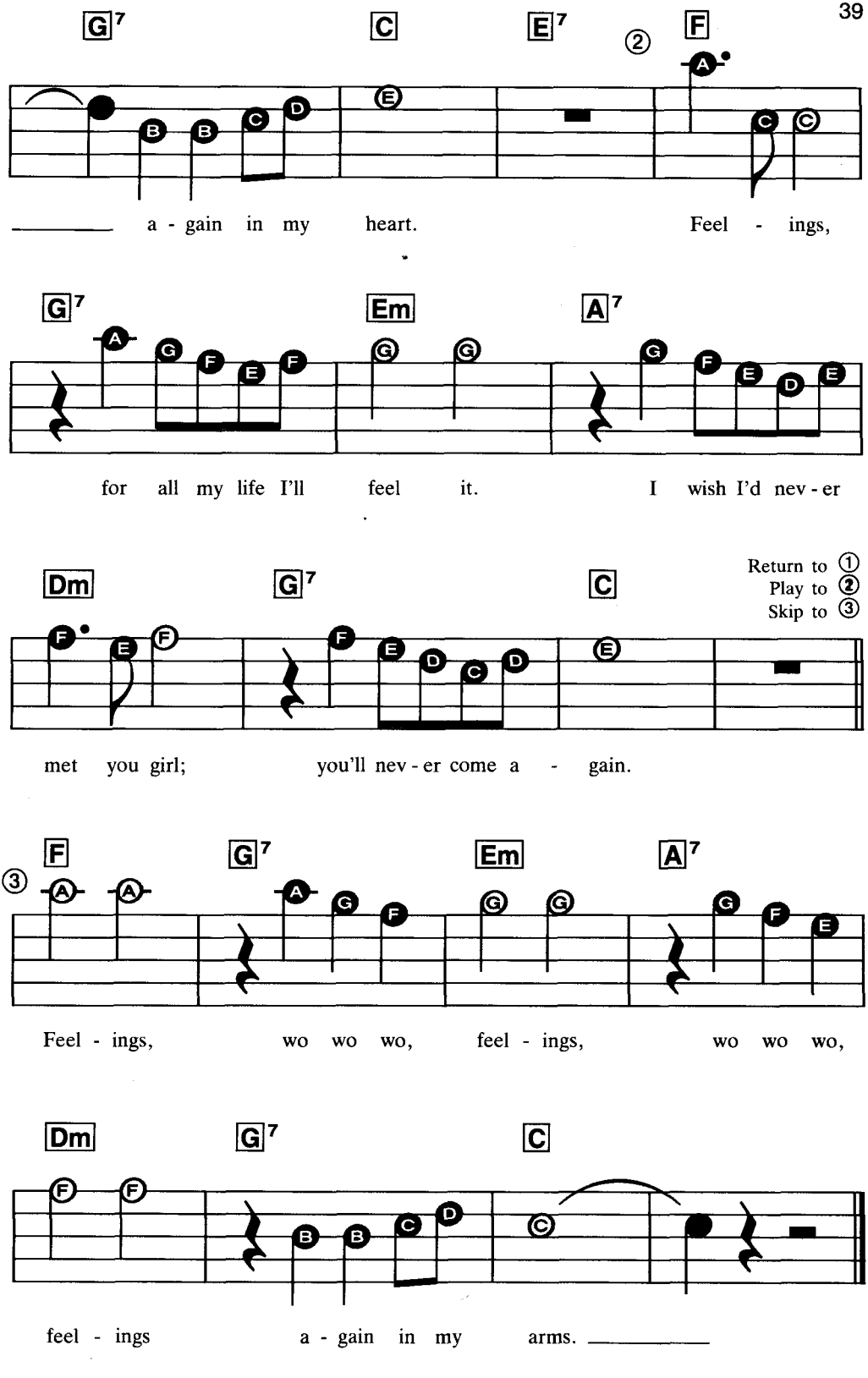
feel you a - gain in my arms.



Feel - ings, _____ feel-ings like I've nev - er lost ___ you, ___



_____ And feel - ings like I'll nev - er have ___ you ___


G7 C E7 ② F
a - gain in my heart. Feel - ings,
G7 Em A7
for all my life I'll feel it. I wish I'd nev - er
Dm G7 C
Return to ①
Play to ②
Skip to ③
met you girl; you'll nev - er come a - gain.
③ F G7 Em A7
Feel - ings, wo wo wo, feel - ings, wo wo wo,
Dm G7 C
feel - ings a - gain in my arms.

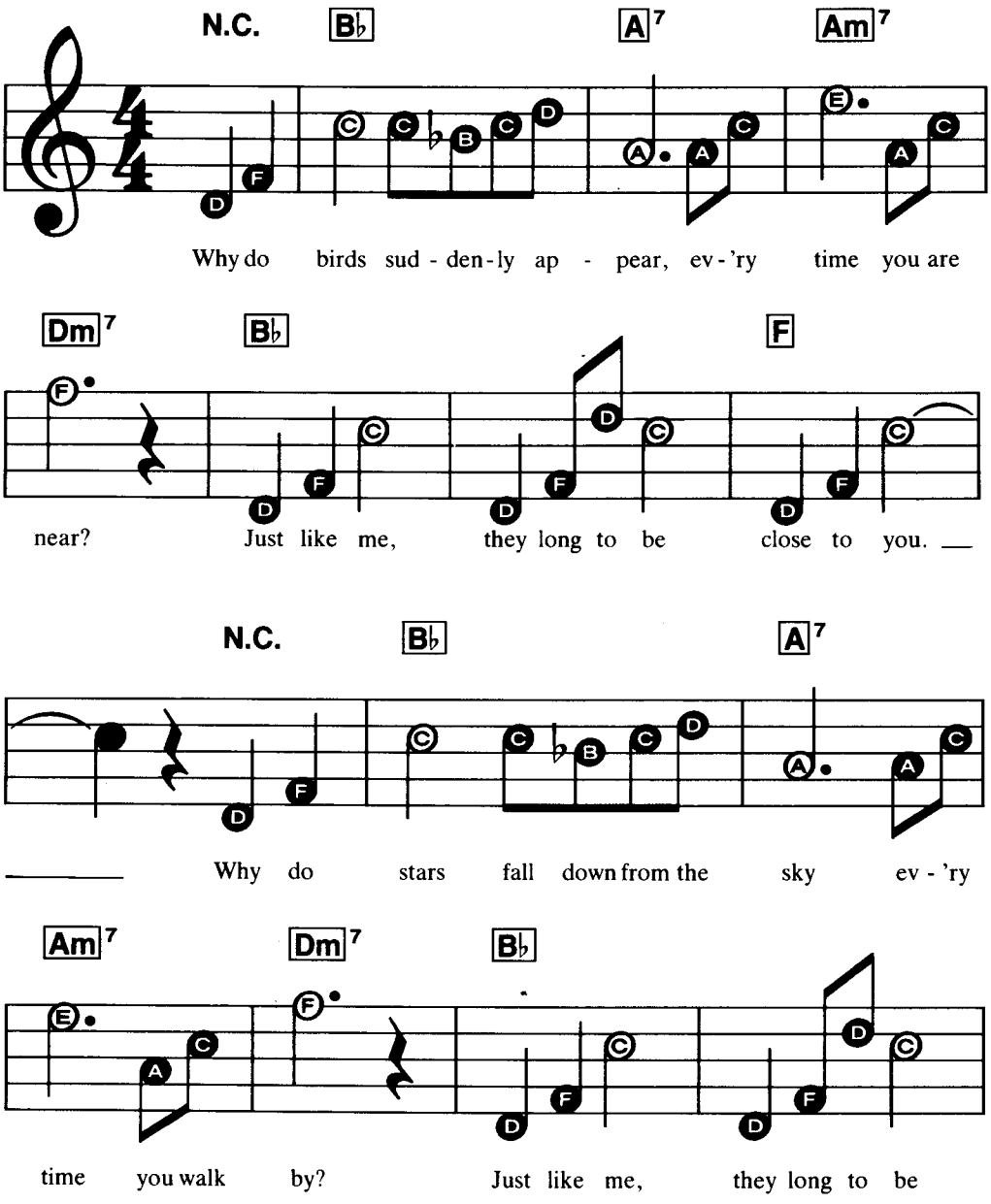
Recorded by the CARPENTERS

(They Long To Be)

CLOSE TO YOU

FLUTE
SOFT 'N' MELLOW
Slow SWING

Lyric by HAL DAVID
Music by BURT BACHARACH


N.C. B♭ A7 Am7
Why do birds sud - den - ly ap - pear, ev - 'ry time you are
Dm7 B♭ F
near? Just like me, they long to be close to you.
N.C. B♭ A7
Why do stars fall down from the sky ev - 'ry
Am7 Dm7 B♭
time you walk by? Just like me, they long to be

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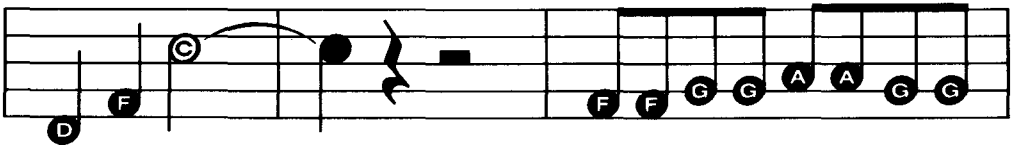
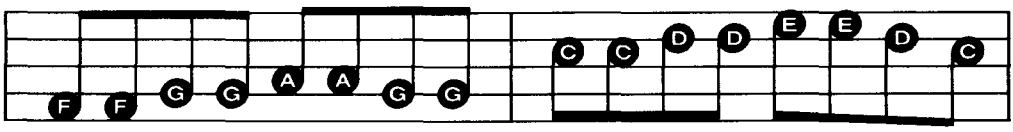
F B♭



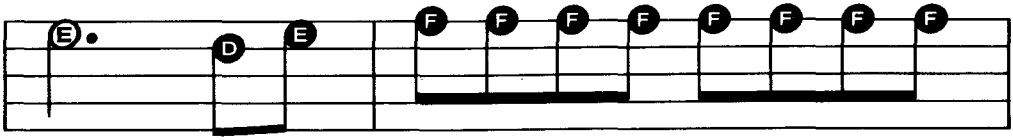
close to you. On the day that you were born the

Am



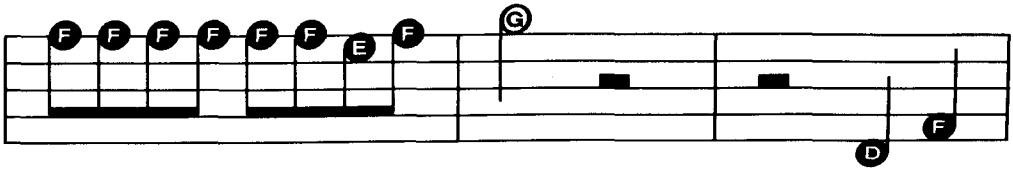
an - gels got to - geth - er and de - cid - ed to cre - ate a dream come

C B♭

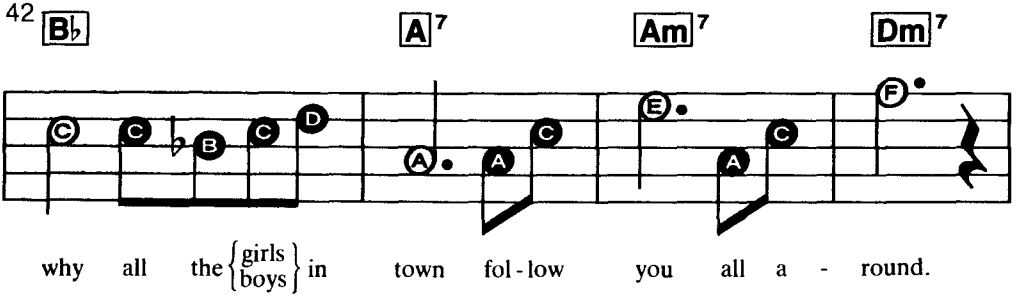


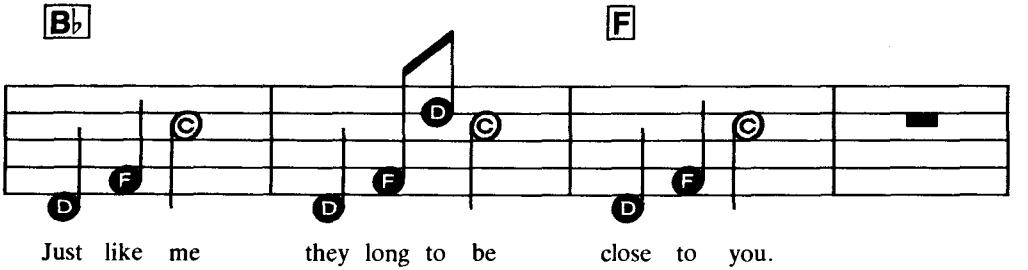
true. So, they sprink - led moon dust in your hair of

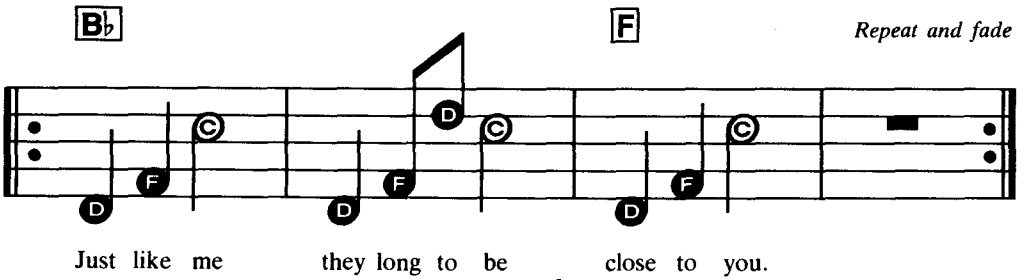
C N.C.



gold and star-light in your eyes of blue. That is


B♭
A7
Am7
Dm7
why all the {girls / boys} in town fol-low you all a - round.


B♭
F
Just like me they long to be close to you.

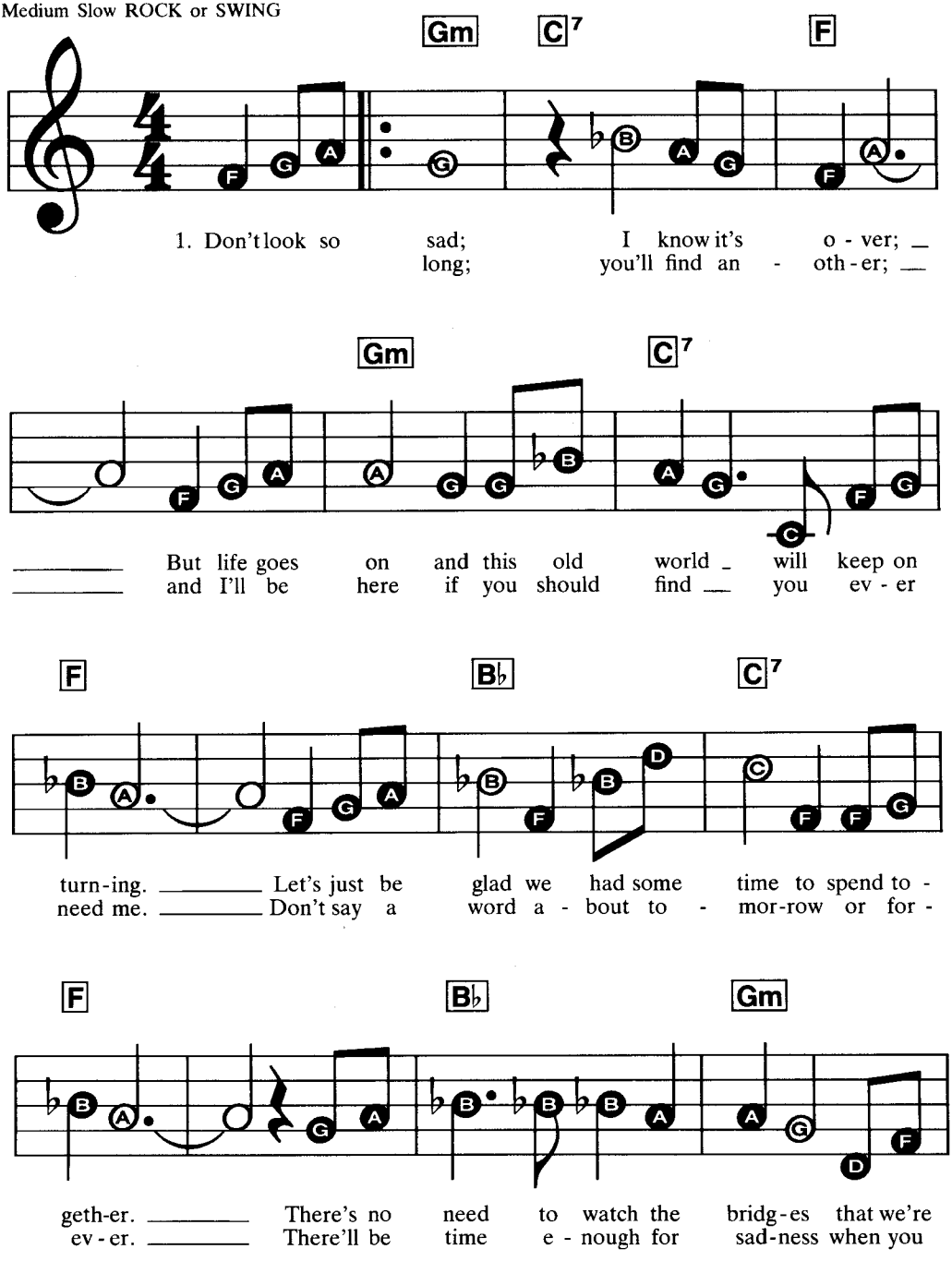

B♭
F
Repeat and fade
Just like me they long to be close to you.

Recorded by RAY PRICE

FOR THE GOOD TIMES

PIANO
SOFT SOLO
Medium Slow ROCK or SWING

Words and Music by
KRIS KRISTOFFERSON


Gm
C7
F
1. Don't look so sad; I know it's o - ver; _
long; you'll find an - oth - er; _
Gm
C7
_____ But life goes on and this old world _ will keep on
_____ and I'll be here if you should find _ you ev - er
F
B♭
C7
turn-ing. _____ Let's just be glad we had some time to spend to -
need me. _____ Don't say a word a - bout to - mor-row or for -
F
B♭
Gm
geth-er. _____ There's no need to watch the bridg-es that we're
ev - er. _____ There'll be time e - nough for sad-ness when you

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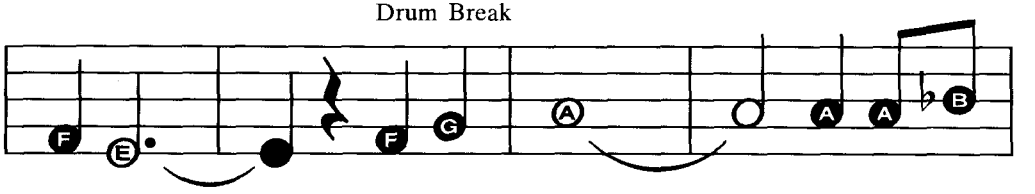
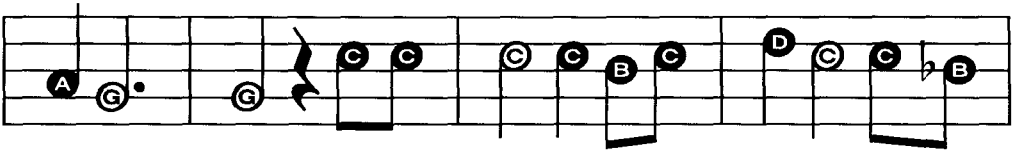
44 C7 F

Drum Break



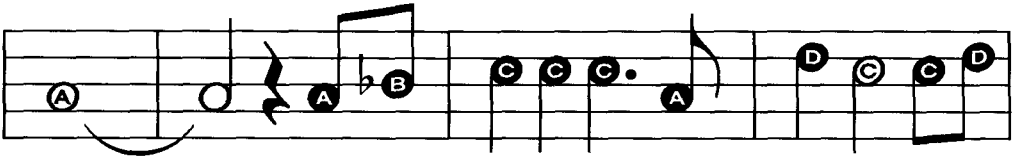
burn - ing. _____ }
leave me. _____ } Lay your head _____ up - on my

C7

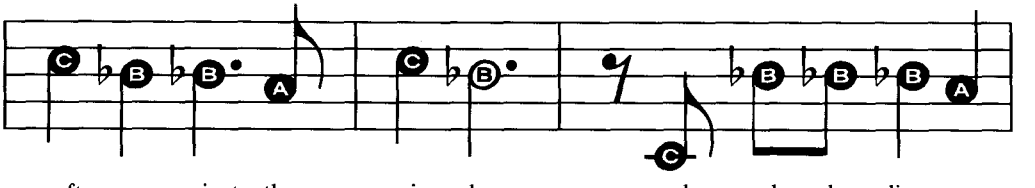


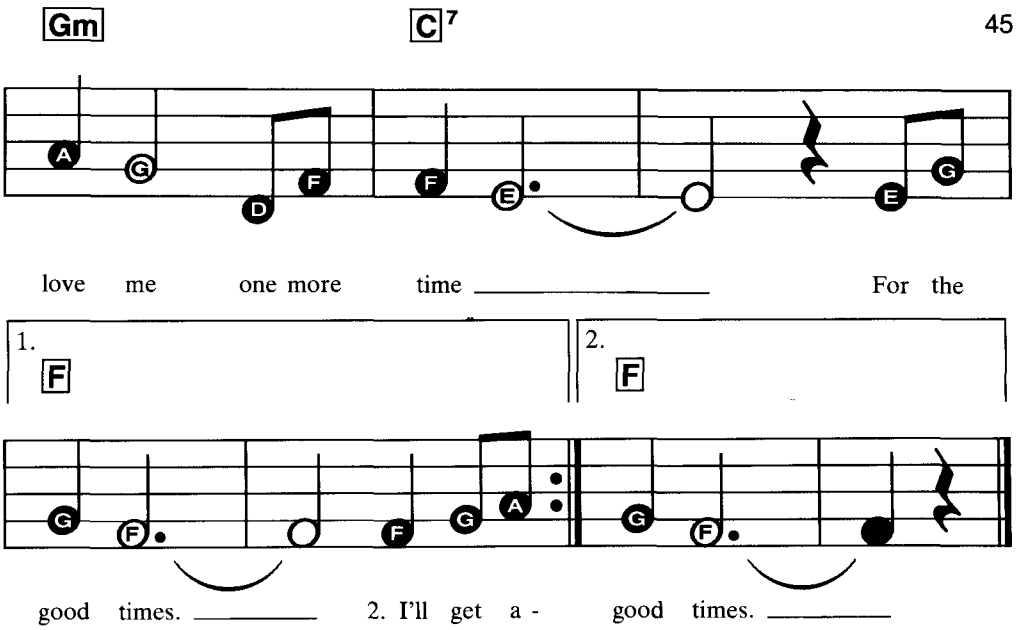
pil - low, _____ Hold your warm and ten - der bod - y close to

F



mine. _____ Hear the whis-per of the rain-drops blow-ing

B♭ B♭m C7

soft a - gainst the win - dow and make be - lieve you

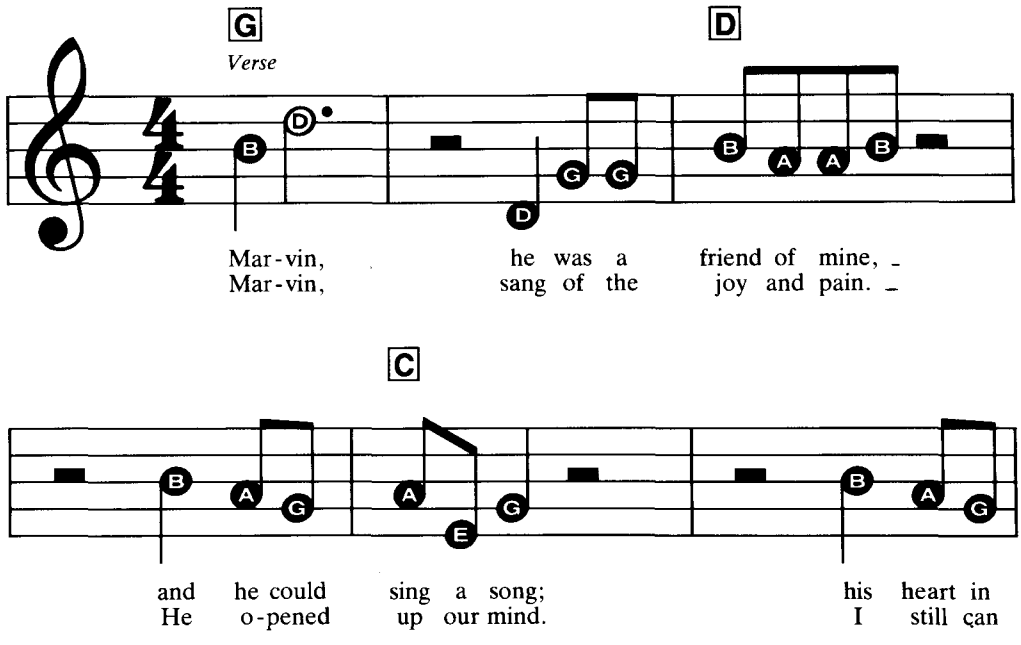


(A tribute to Marvin Gaye)
Recorded by THE COMMODORES

NIGHTSHIFT

FLUTE or PIANO
FULL 'N' MELLOW
Medium ROCK

Words and Music by
DENNIS LAMBERT, FRANNE GOLDE
and WALTER ORANGE


G
Verse
D
Mar-vin, he was a friend of mine,
Mar-vin, sang of the joy and pain.
C
and he could sing a song; his heart in
He o-pened up our mind. I still can

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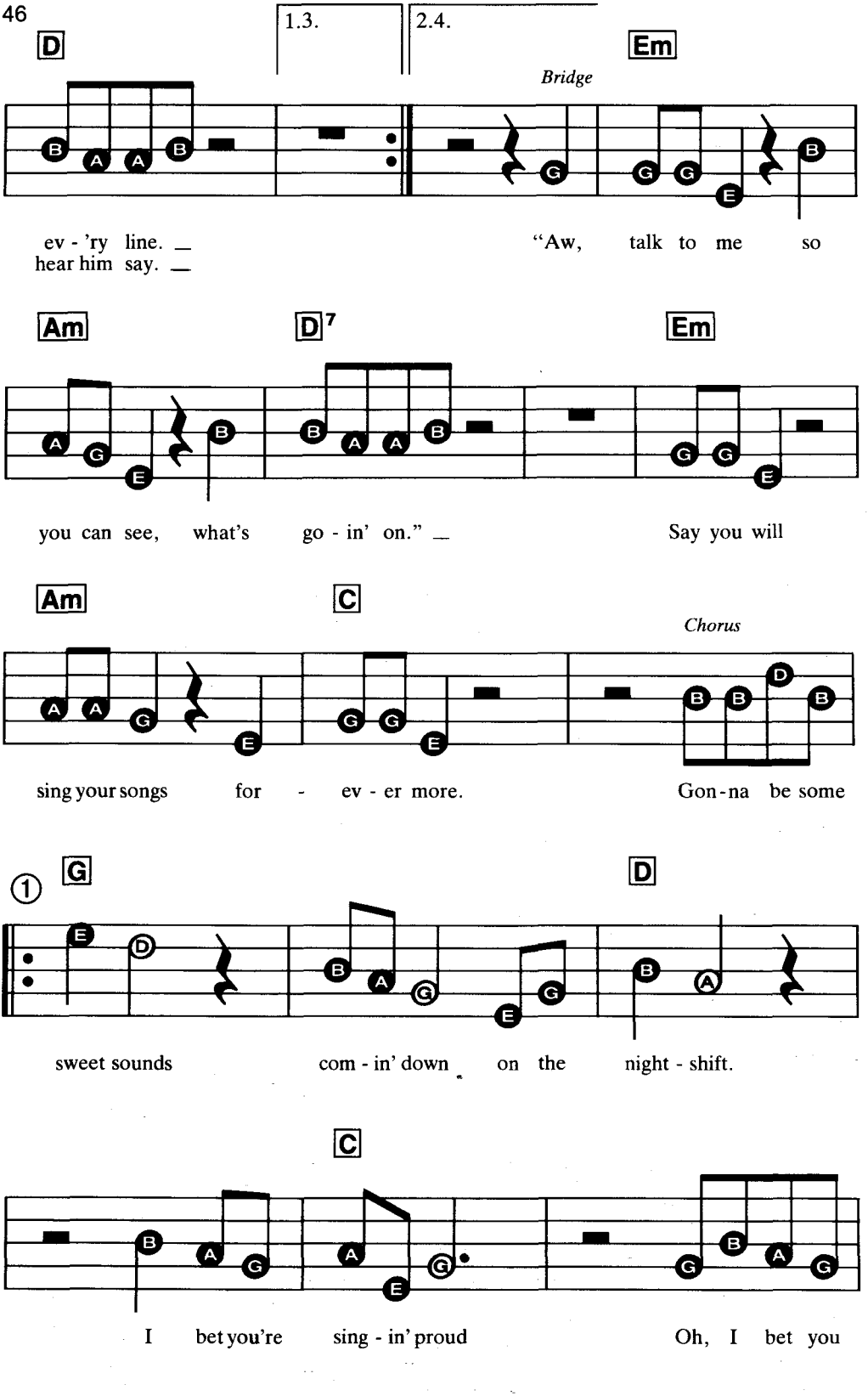
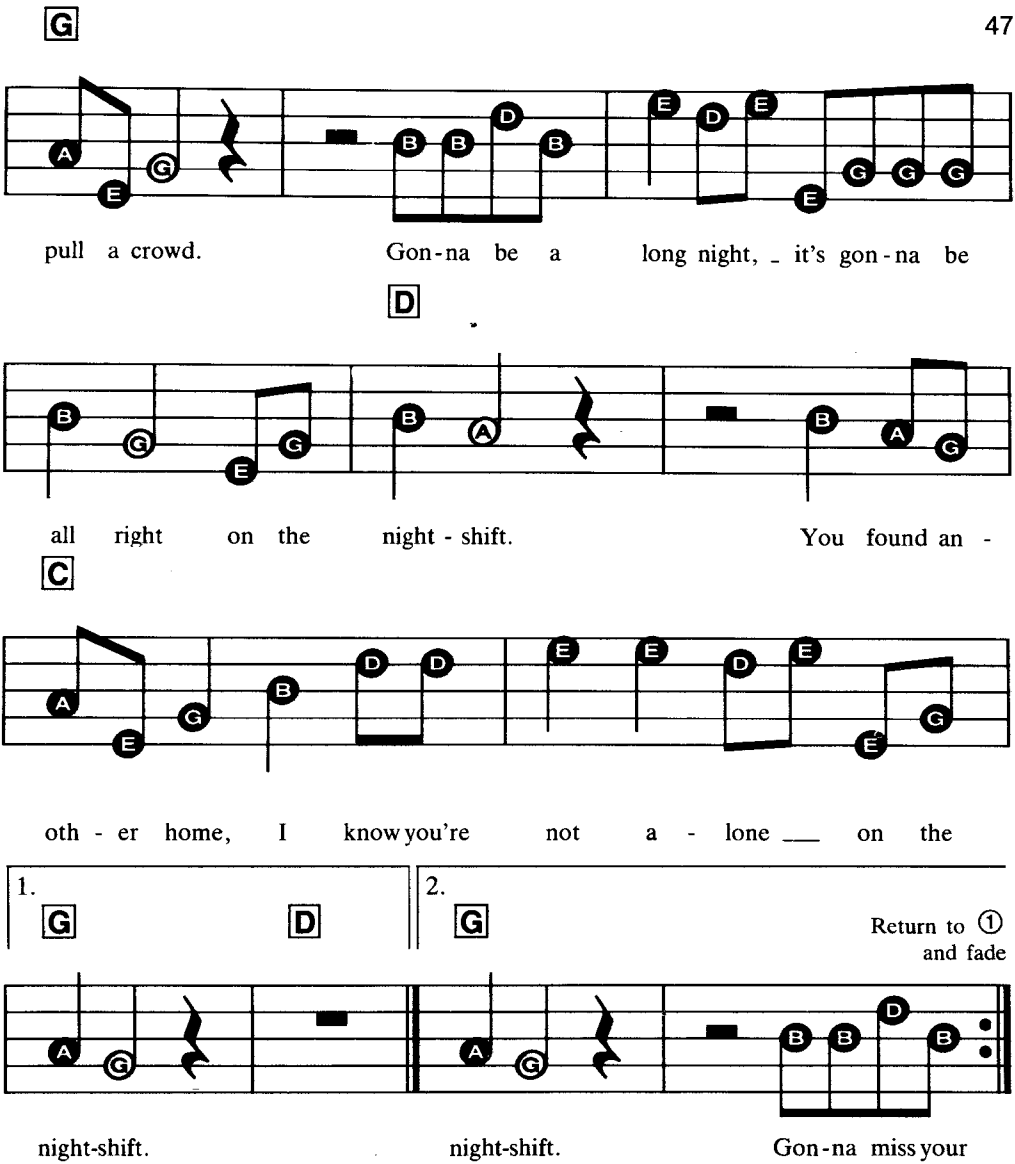

1.3.
2.4.
D
Em
Bridge
ev - 'ry line. _
hear him say. _
"Aw, talk to me so
Am
D7
Em
you can see, what's go - in' on." _
Say you will
Am
C
Chorus
sing your songs for - ev - er more.
Gon-na be some
1
G
D
sweet sounds
com - in' down on the night - shift.
C
I bet you're sing - in' proud
Oh, I bet you



Verse 3:
Jackie, hey what'cha doin' now?
It seems like yesterday
When we were workin' out.

Verse 4:
Jackie, you set the world on fire.
You came and gifted us,
Your love, lifted us higher and higher. *(To Bridge 2:)*

Bridge 2:
Keep it up and we'll be there at your side.
Say you will sing your songs forever more. *(To Chorus:)*

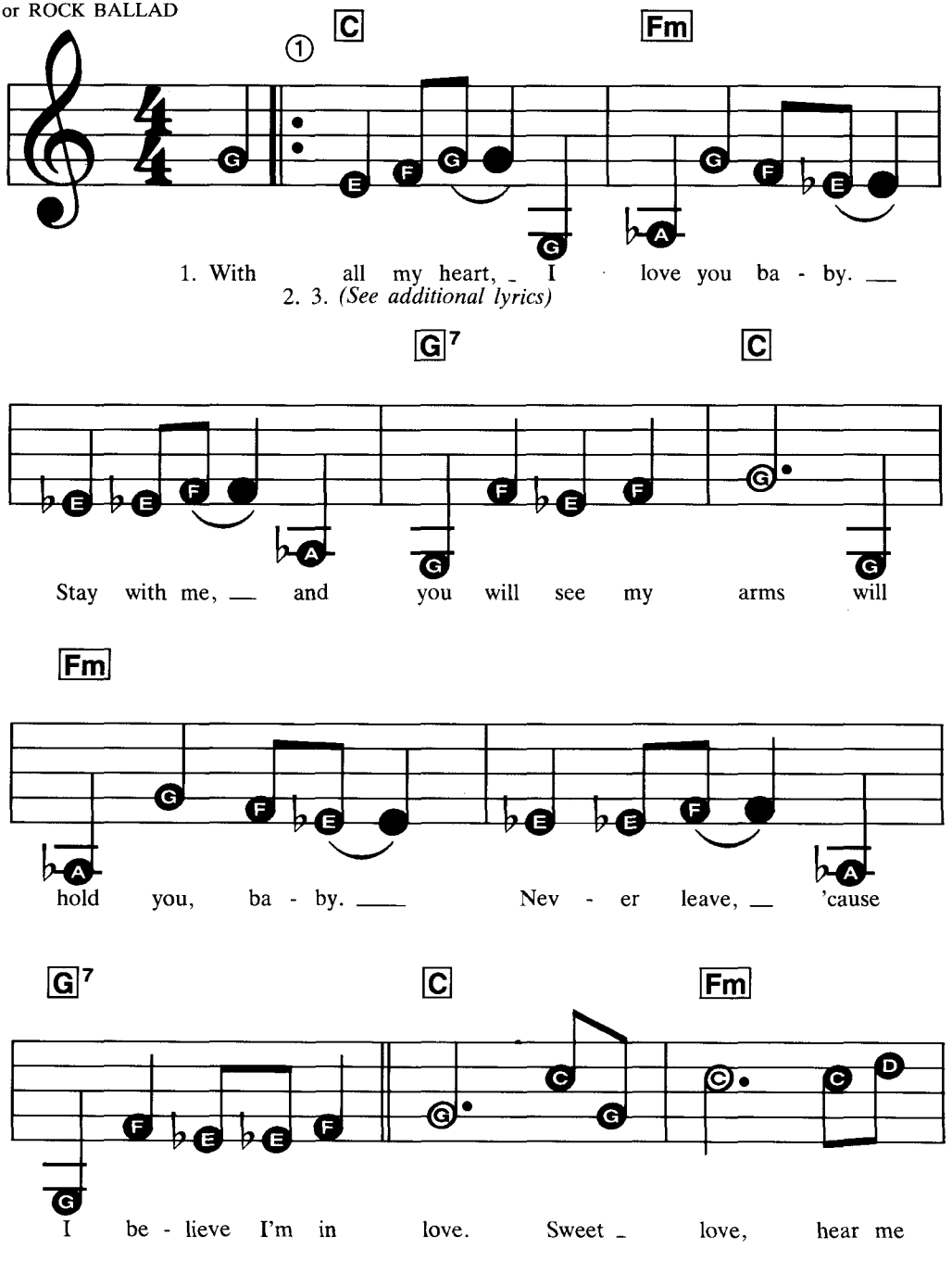
Additional Chorus:
Gonna miss your sweet voice, that soulful noise
On the nightshift.
We all remember you; ooh, the songs are comin' through.
At the end of a long day, it's gonna be okay
On the nightshift.
You found another home, I know you're not alone
On the nightshift.

Recorded by ANITA BAKER

SWEET LOVE

GUITAR or PIANO
FULL 'N' MELLOW
Medium ROCK
or ROCK BALLAD

Words and Music by
ANITA BAKER, LOUIS A. JOHNSON
and GARY BIAS


C
Fm
1. With all my heart, I love you ba - by.
2. 3. (See additional lyrics)
G7
C
Stay with me, and you will see my arms will
Fm
hold you, ba - by. Nev - er leave, 'cause
G7
C
Fm
I be - lieve I'm in love. Sweet love, hear me

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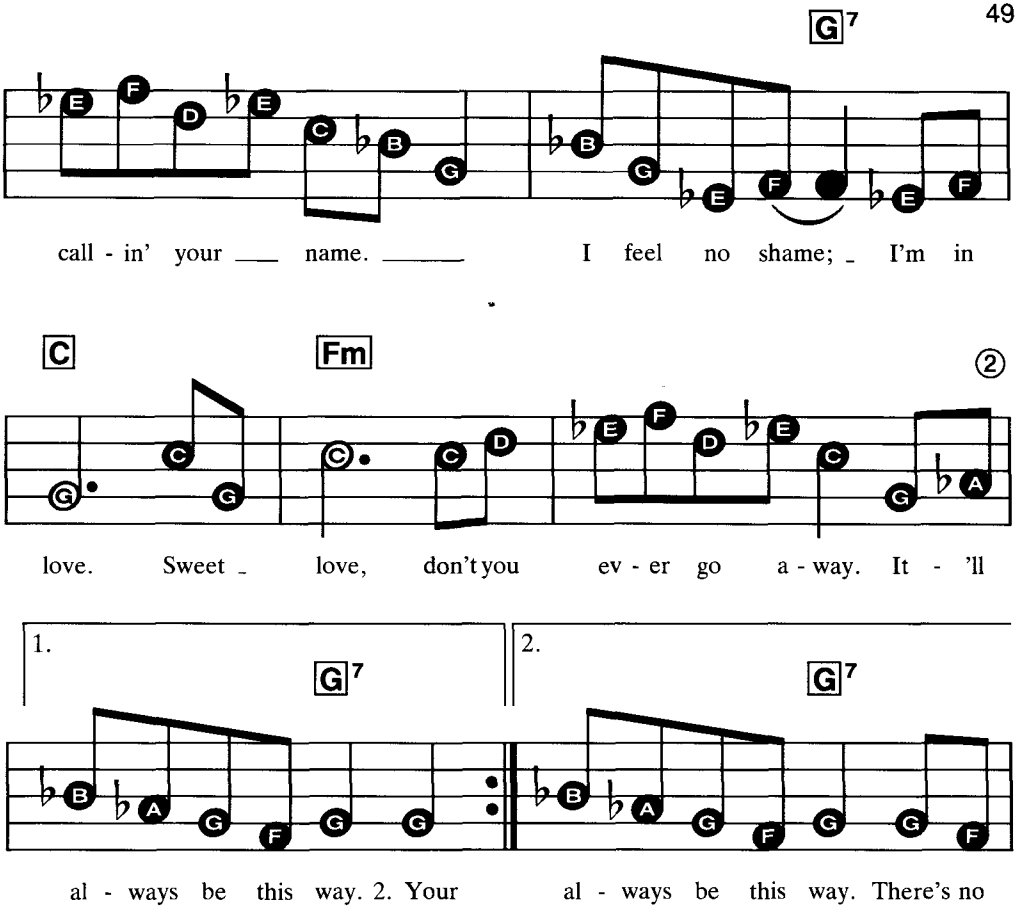
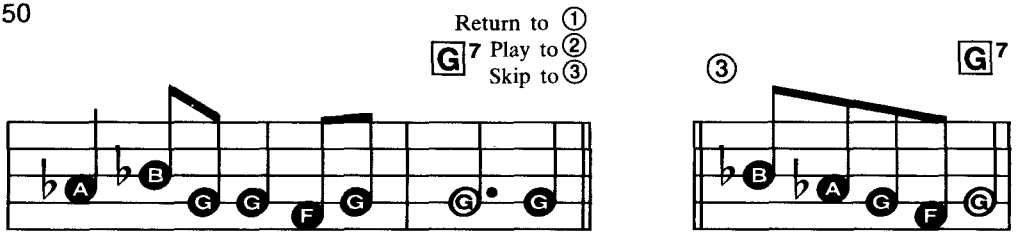
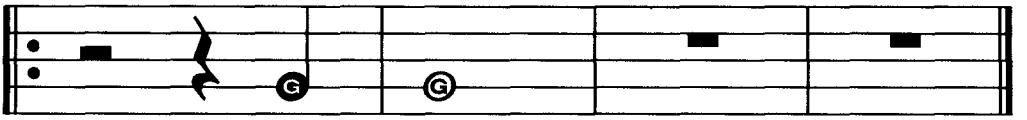

G7
call - in' your ___ name. ___ I feel no shame; _ I'm in
C
Fm
②
love. Sweet _ love, don't you ev - er go a - way. It - 'll
1.
G7
2.
G7
al - ways be this way. 2. Your al - ways be this way. There's no
Fm
strong-er love in this world, oh, ba - by, no. You're my man; I'm your
girl. I'll ne - ver go. Wait and see; can't be wrong. Don't you



know this is where you be - long? 3. How al - ways be this way.

C Fm Ab G7

Repeat and fade



Sweet love.

Verse 2:
Your heart has called me closer to you.
I will be all that you need.
Just trust in what we're feeling.
Never leave, 'cause baby, I believe
In this love. *(To Chorus:)*

Verse 3:
How sweet this dream, how lovely, baby.
Stay right here, never fear.
I will be all that you need.
Never leave, 'cause baby, I believe
In this love. *(To Chorus:)*

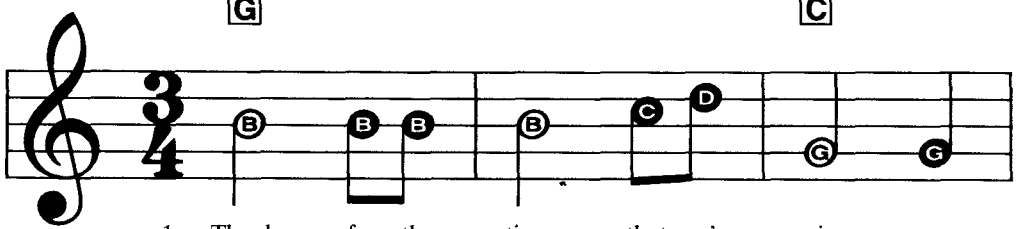
Recorded by THE COMMODORES

THREE TIMES A LADY

FLUTE
SOFT SOLO
Medium Slow WALTZ

Words and Music by
LIONEL B. RICHIE, JR.

G C



1. Thanks for the times that you've giv - en
shared ___ my dreams, ___ my joys, my
3. *(See additional lyrics)*

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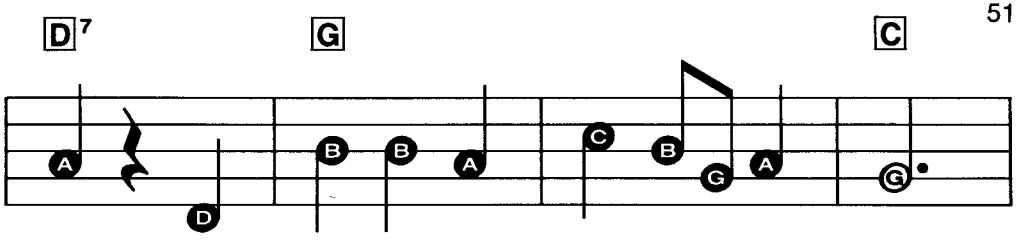
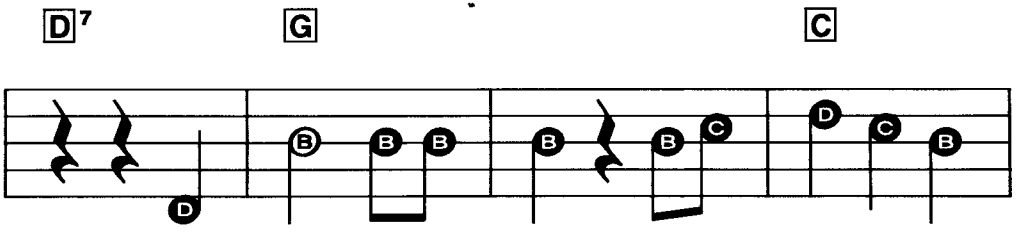
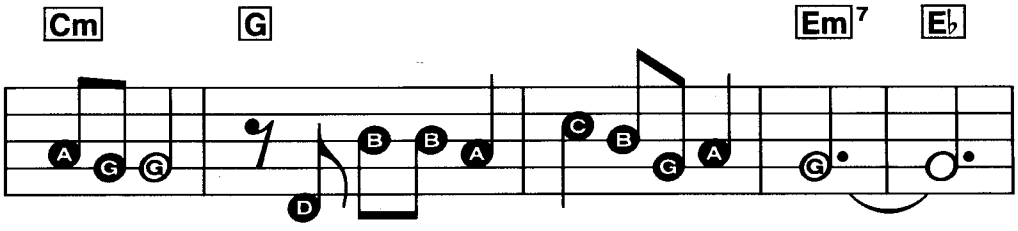


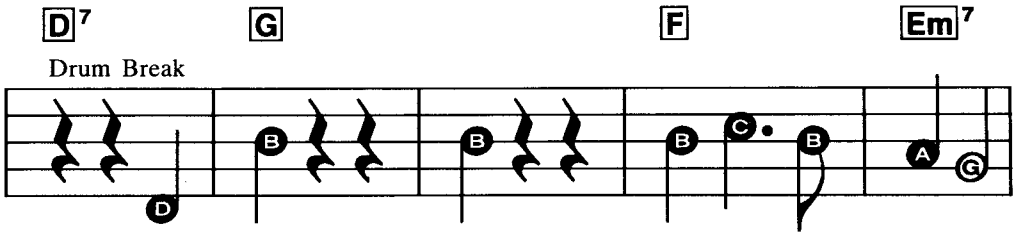
me, the mem - 'ries are all ___ in my mind.
pains. You've made my life worth liv - ing for.



And now that we've come to the end of our
And if I had to live my life o - ver a -

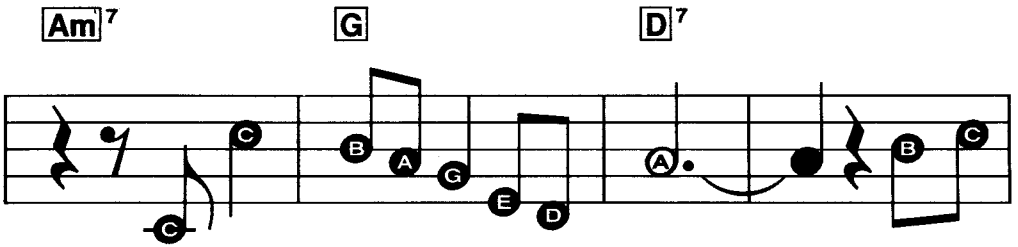


rain - bow, there's some-thing I must say ___ out loud. ___
gain ___ dear, I'd spend ev - 'ry mo - ment ___ with you. ___

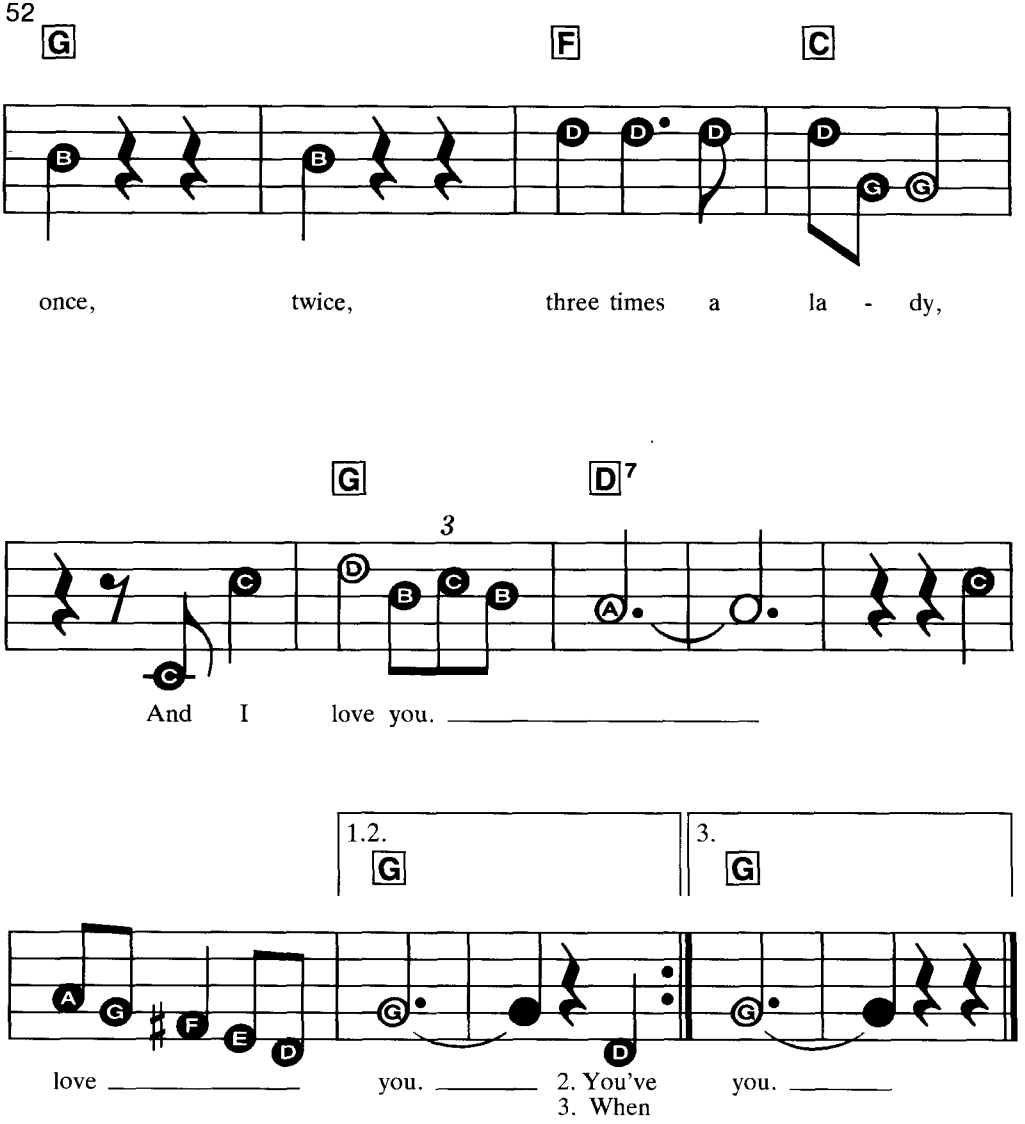


Drum Break

You're once, twice, three times a la - dy,



And I love ___ you. ___ Yes, you're



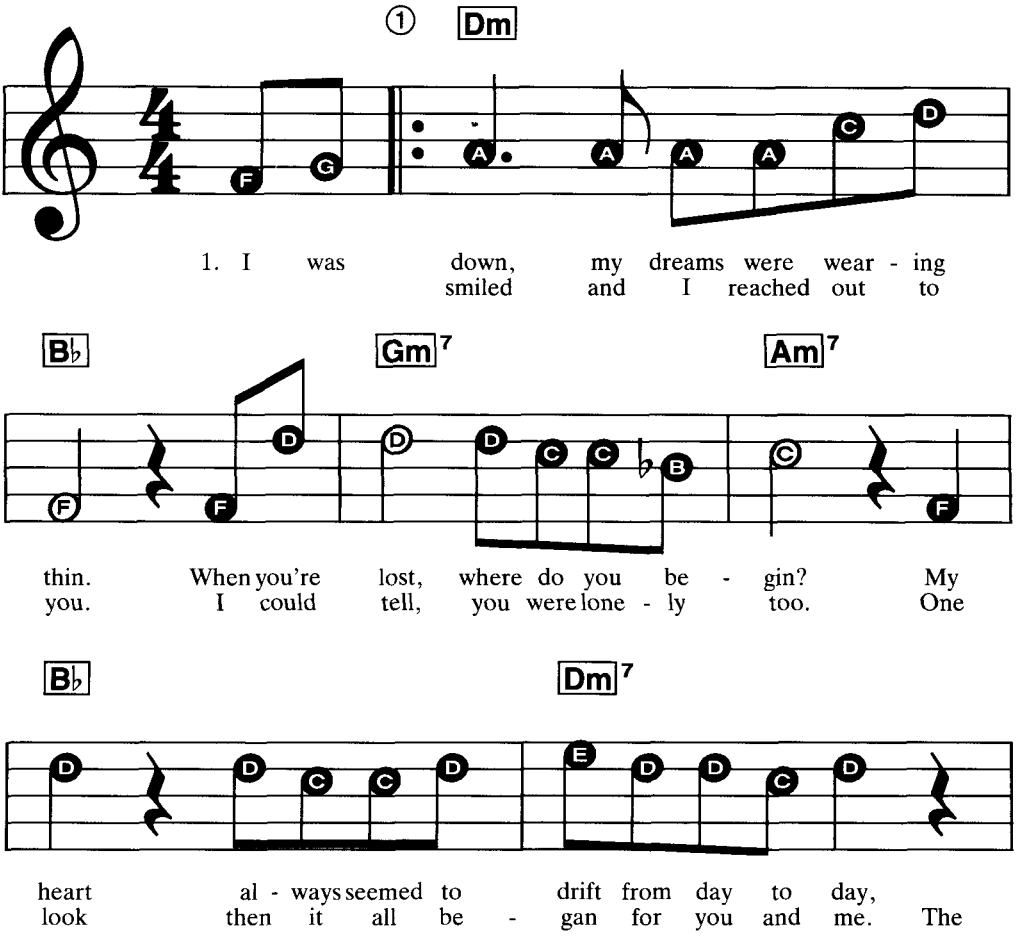
3. When we are together the moments I cherish
With ev'ry beat of my heart.
To touch you, to hold you, to feel you, to need you,
There's nothing to keep us apart.
Yes, you're once, twice, three times a lady. . . etc.

Recorded by AIR SUPPLY

TWO LESS LONELY PEOPLE IN THE WORLD

OBOE
SOFT SOLO
Medium ROCK

Words by
HOWARD GREENFIELD
Music by KEN HIRSCH


① Dm
1. I was down, my dreams were wear - ing
smiled and I reached out to
B♭ Gm7 Am7
thin. When you're lost, where do you be - gin? My
you. I could tell, you were lone - ly too. One
B♭ Dm7
heart al - ways seemed to drift from day to day,
look then it all be - gan for you and me. The
Gm7 1. B♭
look - ing for the love that nev - er came my way. 2. Then you
mo - ment that we touched, I

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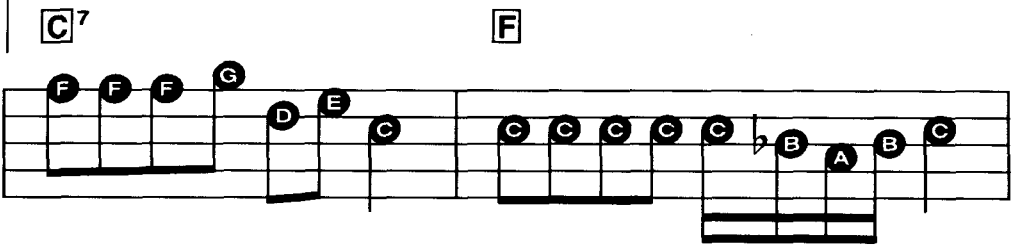
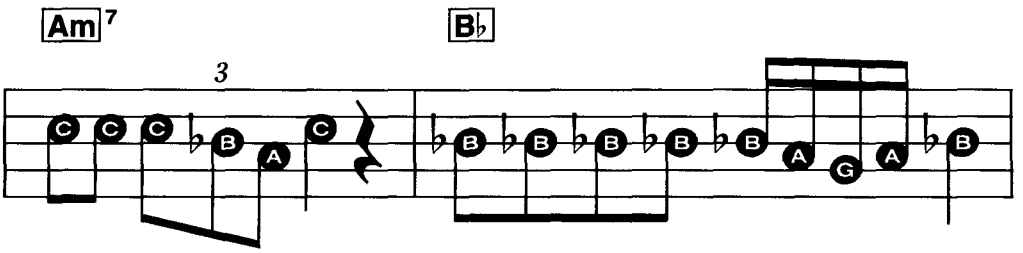
2.3.

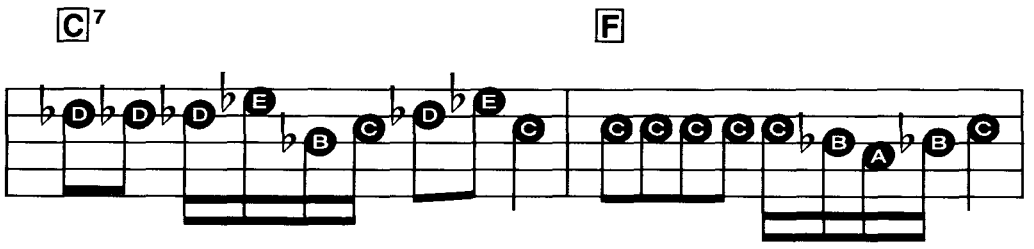
Chorus



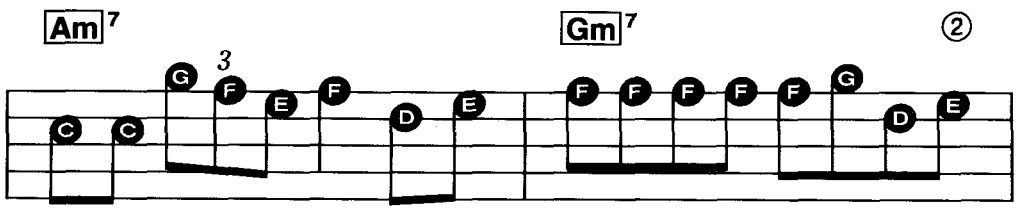
knew that there would be ——— two less lone - ly peo - ple in the world



and it's gon - na be fine. Out of all the peo-ple in the world,

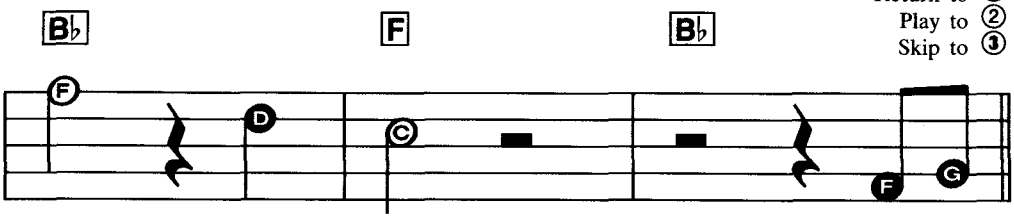


I just can't be-lieve you're mine. ——— In my life where ev-'ry-thing was wrong,

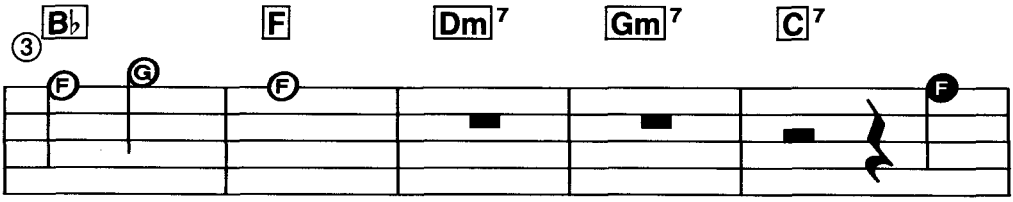


some-thing fi - n'lly went right. Now there's two less lone - ly peo - ple in the

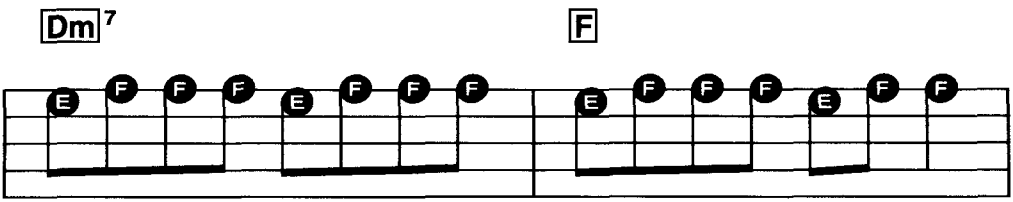
Return to ①
Play to ②
Skip to ③



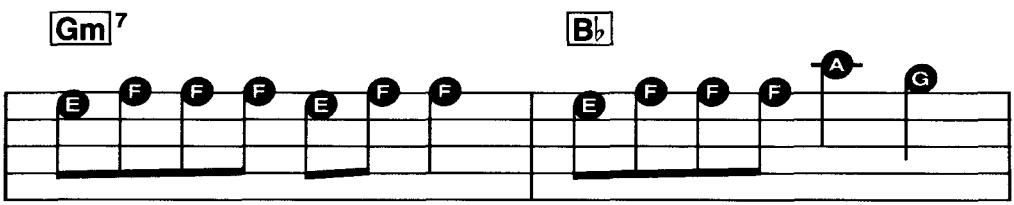
world to - night. 3. Just to



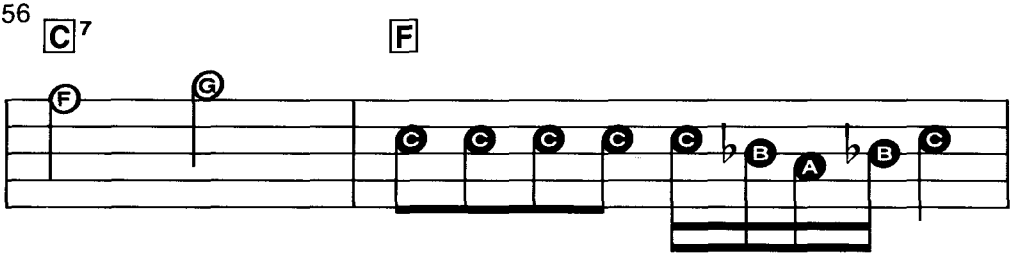
world to - night. To -



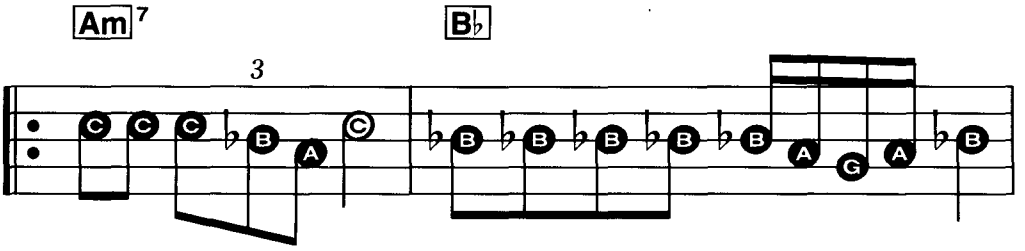
night I fell in love with you and all the things I nev - er knew



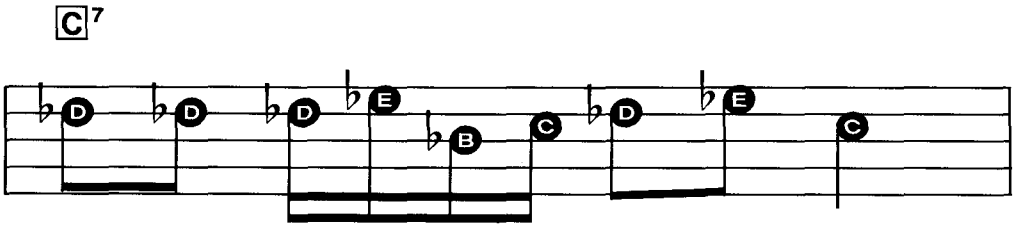
seemed to come to me some-how, Ba - by, love is here and



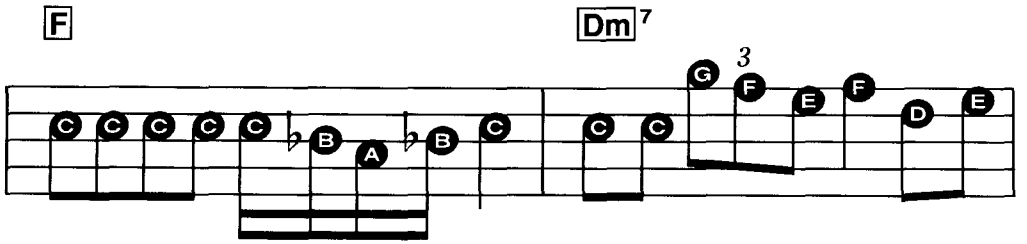
now there's two less lone - ly peo - ple in the world



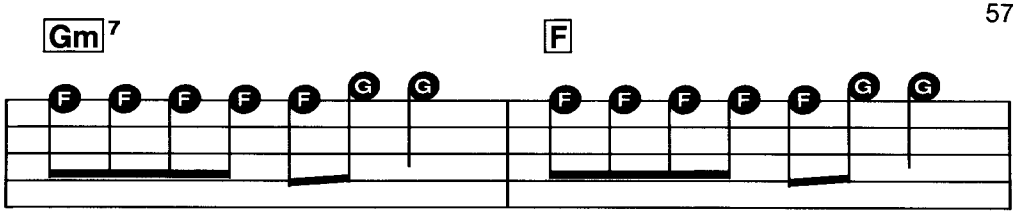
and it's gon - na be fine. Out of all the peo-ple in the world,



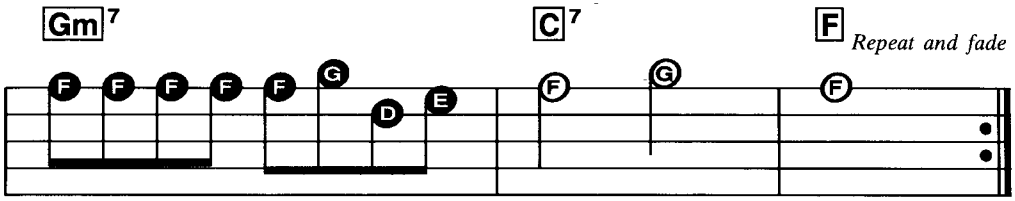
I just can't be - lieve you're mine. _____



In my lifewhereev - 'ry-thing waswrong, some-thing fi-n'lly went right. Nowthere's



two less lone - ly peo - ple, ___ two less lone - ly peo - ple, ___



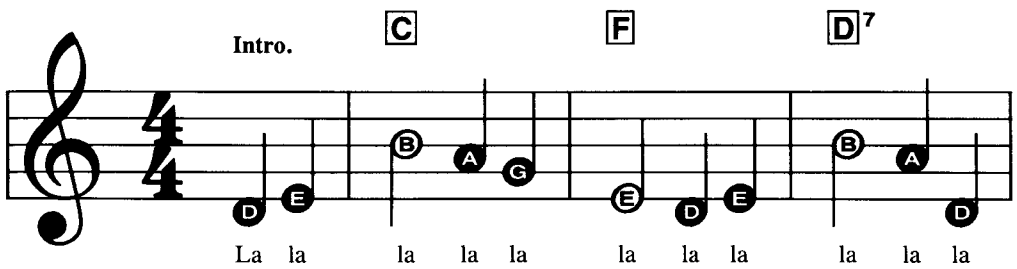
two less lone - ly peo - ple in the world to - night.

3. Just to think what I might have missed;
Looking back, how did I exist?
I dreamed, still I never thought I'd come this far,
But miracles come true;
I know, 'cause here we are...
Chorus

MY CHERIE AMOUR

CLARINET
FULL 'N' MELLOW
Medium ROCK

Words and Music by
STEVIE WONDER, HENRY COSBY
and SYLVIA MOY



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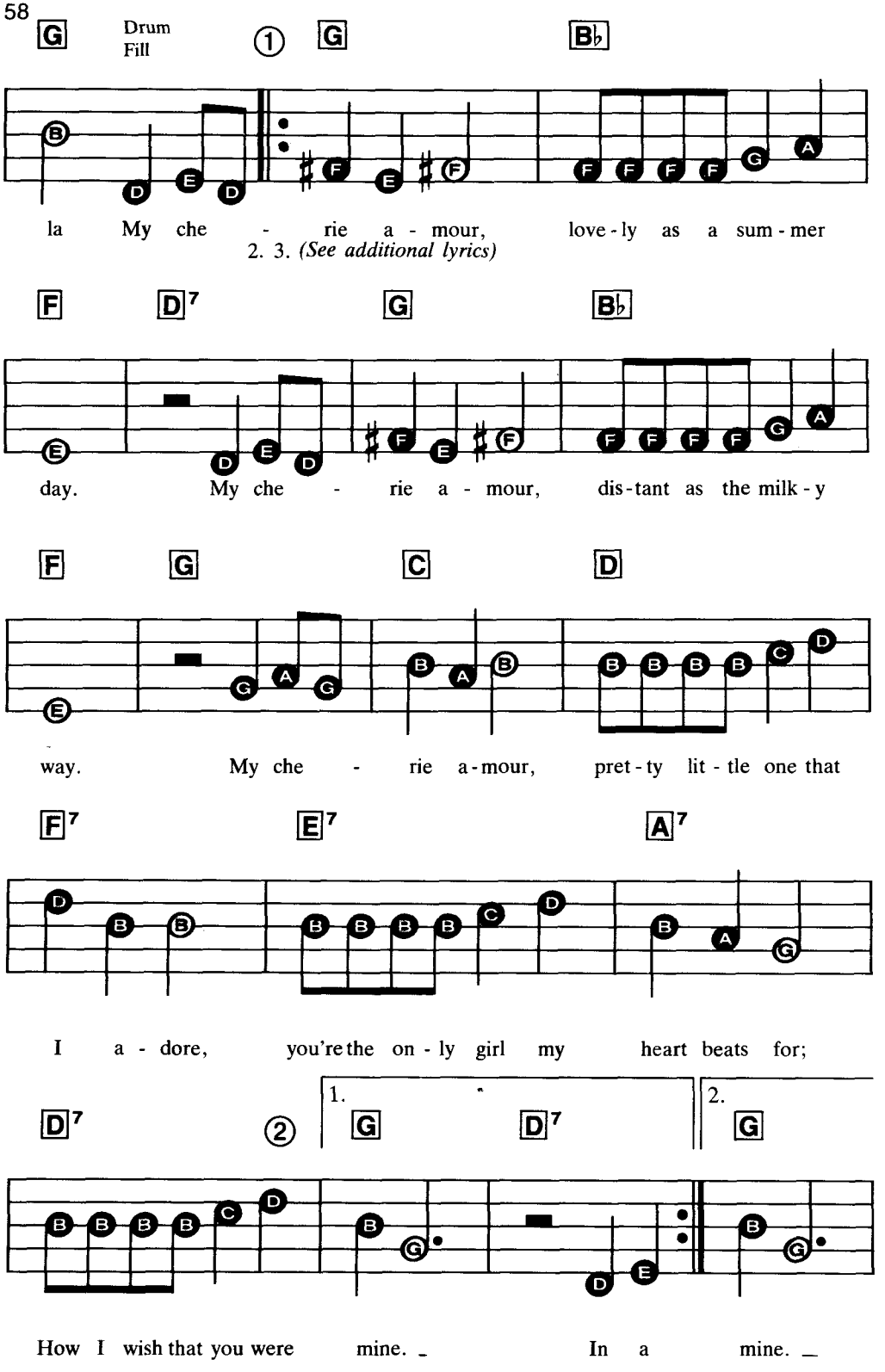
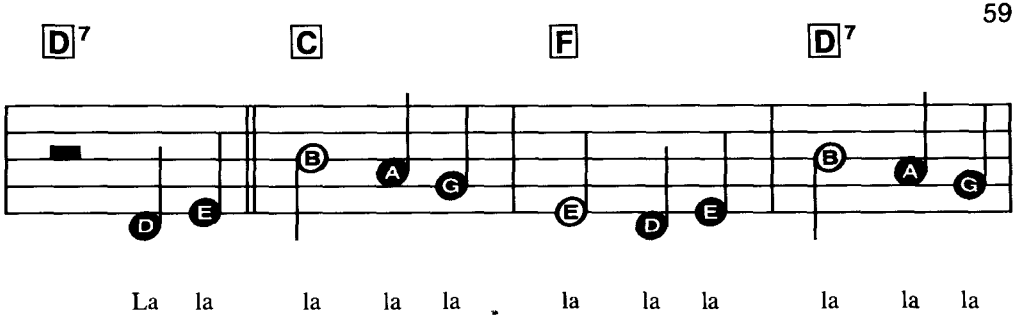
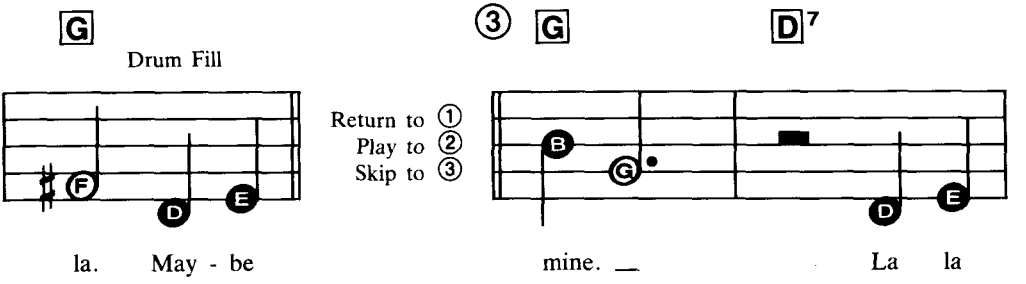
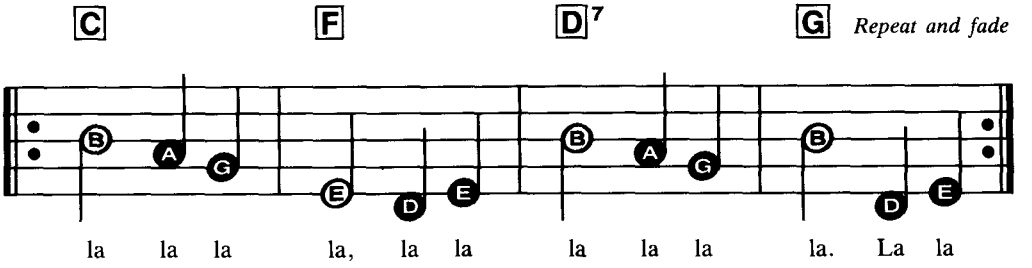

G
Drum Fill
1
G
B♭
la My che - rie a - mour, love - ly as a sum - mer
2. 3. (See additional lyrics)
F
D7
G
B♭
day. My che - rie a - mour, dis - tant as the milk - y
F
G
C
D
way. My che - rie a - mour, pret - ty lit - tle one that
F7
E7
A7
I a - dore, you're the on - ly girl my heart beats for;
D7
2
1.
G
D7
2.
G
How I wish that you were mine. In a mine.







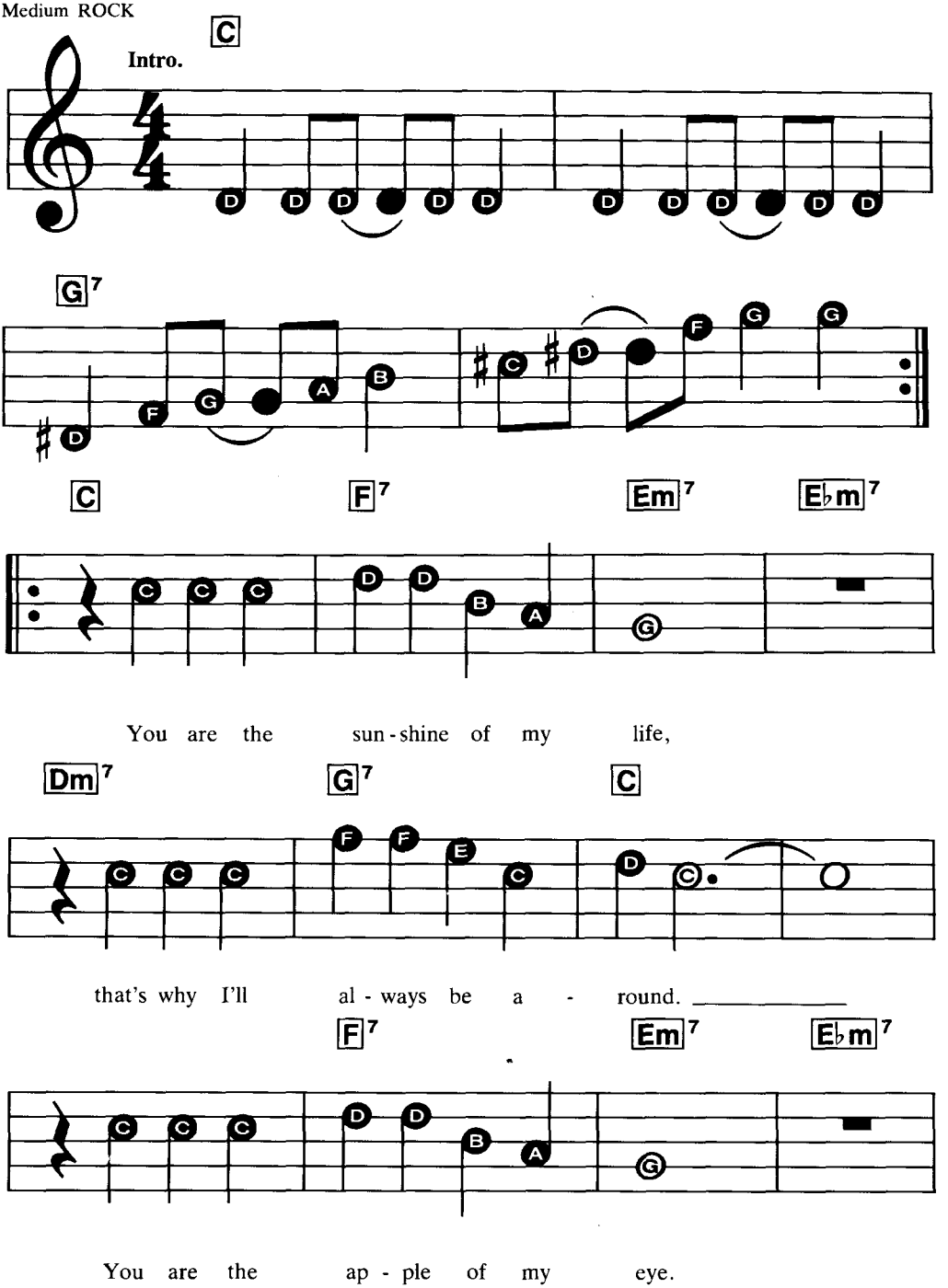
2. In a cafe, or sometimes on a crowded street,
I've been near you, but you never notice me.
My cherie amour, won't you tell me how could you ignore,
That behind that little smile I wore, how I wish that you were mine.

3. Maybe someday you'll see my face among the crowd;
Maybe someday I'll share your little distant cloud.
Oh, cherie amour, pretty little one that I adore,
You're the only girl my heart beats for; how I wish that you were mine.

YOU ARE THE SUNSHINE OF MY LIFE

JAZZ ORGAN
FULL 'N' MELLOW
Medium ROCK

Words and Music by
STEVIE WONDER



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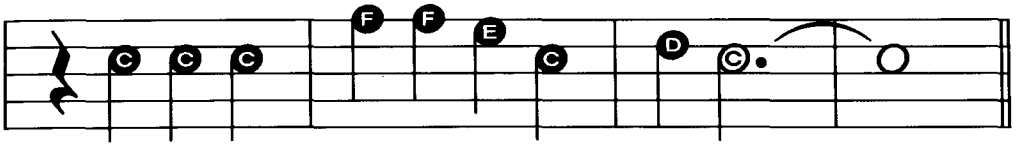
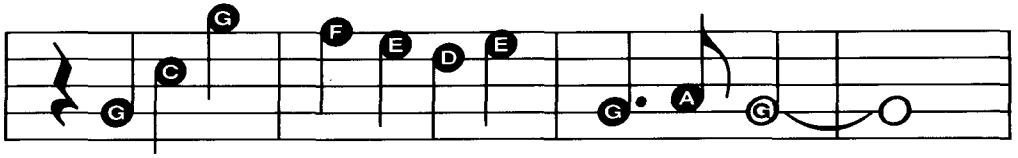
Dm7 G7 C



For - ev - er you'll stay in my heart. ———

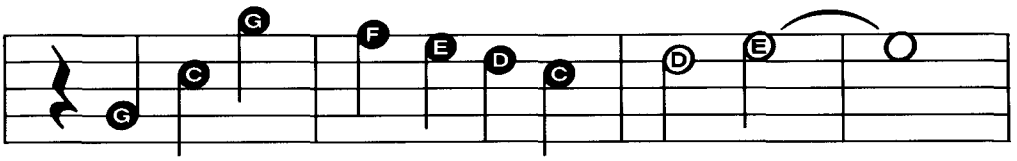
Last time fade out

G7 C



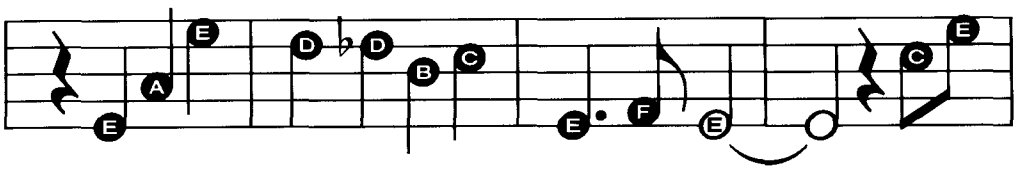
{ I feel like this is the be - gin - ning, ———
{ You must have known that I was lone - ly, ———

G7 E



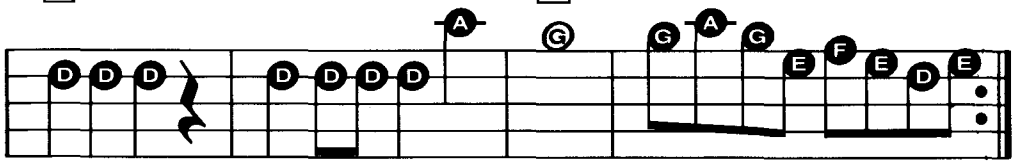
'though I've loved you for a mil - lion years, ———
be - cause you came — to my res - cue. ———

A E7 Am



And if I thought our love was end - ing ——— I'd —
And I know that this must be heav - en, ——— how —

D7 G7

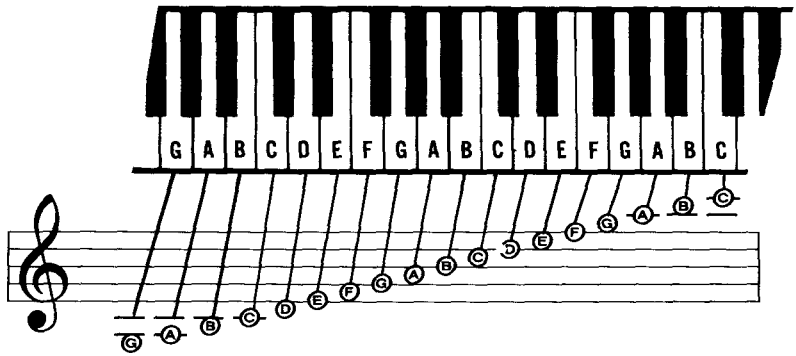


find my-self drown-ing in my own tears, Whoa, ——— whoa ———
couldso much love be in-side of you? Whoa. ———

THE ABC's OF LETTER MUSIC

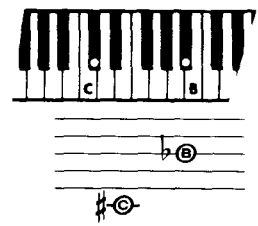
The Melody (Right Hand)

The melody appears as large lettered notes. The letter name corresponds to a key on your keyboard.



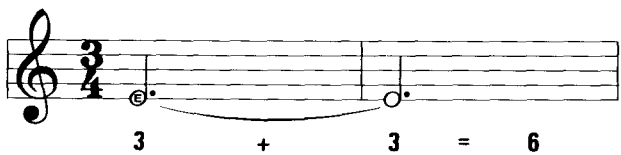
Sharps and Flats

In LETTER MUSIC a **sharp** (♯) tells you to play the very next key to the right and a **flat** (♭) tells you to play the very next key to the left. These are black keys. Notes without a **sharp** (♯) or **flat** (♭) are white keys.



Ties

A **tie** is a curved line connecting notes on the same line or in the same space. It indicates the first note is struck and then held for the total time value of the tied notes. Only notes with a letter inside are struck.



The Accompaniment (Left Hand)

The accompaniment consists of chords. All the major and minor chords you need to play appear inside a box. Optional seventh (7) chords appear outside the box.

C G7 Cm Gm7

N.C. tells you "No Chord" is played — just the right-hand melody.

Generally, there are three ways to play chords: One finger, traditional, and three-note Easy-Play chords. Your owner's guide can help you decide which methods your keyboard is capable of. Be sure to try them all.

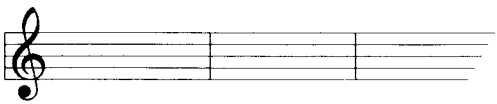
MUSIC BASICS

The Staff, Measures and Bar Lines

The **staff** consists of five lines and four spaces and each is named with one of the letters A through G. Any note that appears on one of the lines or in one of the spaces is called by that letter-name.

The S-shaped symbol at the beginning of the staff is called the **treble clef** and tells you all the notes that follow are to be played by your right hand.

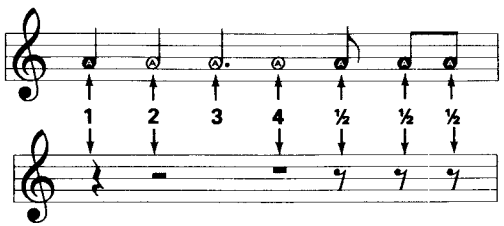
The staff is divided into equal sections by using vertical lines called **bar lines**. The sections between the bar lines are called **measures**.



Time Values

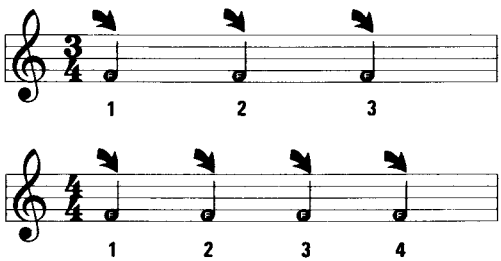
In music, time is measured in **beats**. The illustration shows the types of notes you'll play and how many beats each type gets.

Rests are shown in the lower part of the illustration, along with the number of beats each type gets. A rest indicates a period of silence, when you don't play — they still must be counted, however.



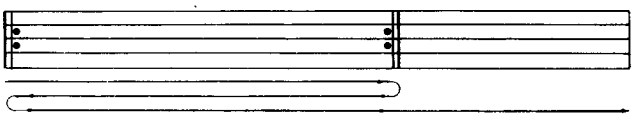
Time Signature

The two numbers at the beginning of a song are known as the **time signature**. The top number indicates the number of beats in each measure. The bottom number 4 tells you each quarter note (♩) receives one beat.



Repeat Signs and Double Endings

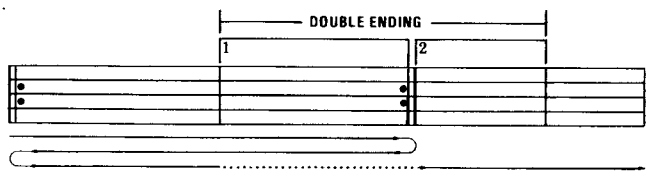
These tell you to play certain parts of a song more than once.



Play once through to sign
Go back to other sign or beginning of song
And play a second time.

If more music — keep going.

Sometimes a repeated song, or part of a song, has two different endings. In these cases, **double endings** are used.



Play first time using first ending.
Go back to other sign or beginning,
Play second time —

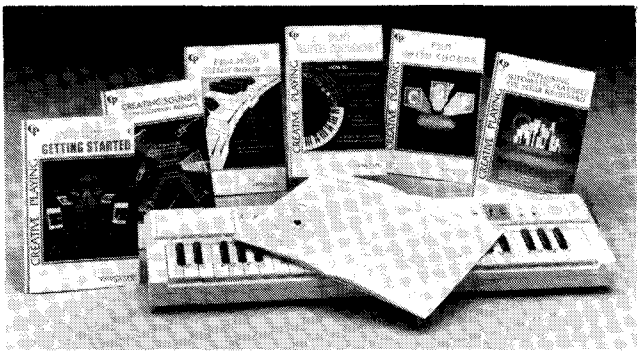
(skip first ending)

play second ending.
If more music — keep going.

MASTER CHORD CHART

	MAJOR (chord letter only)	MINOR (m)	SEVENTH (7)	MINOR SEVENTH (m7)
C	5 2 1	5 2 1	5 3 2 1	5 3 2 1
C♯ D♭	5 2 1	5 2 1	5 3 2. 1	4 3 2 1
D	5 3 1	5 2 1	5 3 21	5 32 1
E♭	5 3 1	5 3 1	5 3 21	5 3 21
E	5 3 1	5 3 1	5 3 21	5 3 21
F	4 2 1	5 2 1	5 3 2 1	5 3 2 1
F♯	4 2 1	4 2 1	5 3 2 1	5 3 2 1
G	5 3 1	5 3 1	5 3 2 1	5 3 2 1
A♭	4 2 1	4 2 1	54 2 1	54 2 1
A	4 2 1	4 2 1	54 2 1	54 2 1
B♭	4 2 1	4 2 1	5 32 1	54 2 1
B	5 2 1	5 2 1	5 32 1	5 32 1

The CREATIVE PLAYING™ Series



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4. Fun With Melodies • Brings out the musician in you and shows how to improvise, and create melodies from chord progressions. Other subjects covered include how to add intros and endings, create 'frills' and turn-arounds, and, most important, how to phrase melodies with feeling. **GCP-FWM-4**

5. Fun With Chords • Shows how easy it is to form your own chords and use different chord positions to create accompaniments. You'll learn how to use simple chords for maximum effect to get that 'professional' sound. **GCP-FWC-5**

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